DOCUMENT RESUME

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ABSTRACT

This handbook is primarily of and about the Evergreen State College Library or the Library Group. The best way to find out what's in this book is to look in the back at the index/cross reference; that's the only complete listing. Everything which has been printed, whether writing, drawings or photographs, was done by someone in the Library Group (student or staff); that person is identified as the author. Little rewriting was done by the editors so as to maintain the author's original flavor, attitude and individuality. The rewriting and editing done was wholly in the name of clarity and/or to minimize redundancies. You'll get to know the people better this way. This handbook is not assembled to be read from cover to cover, beginning to end - although you may if you wish. It's more of a reference tool to be consulted when you've got a problem or question that needs something or somebody's help to solve same. The text is light, highly readable and sometimes humorous - but let's face it - there are some things about any library which don't lend themselves to levity. (Author/NH)

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In the spirit of the Whole Earth Catalog, in the spirit of transferring information, providing resources which anyone may use creatively to create new associations, new conceptions, to the end of building within all of us our capacity for learning, for manipulating the elements of our universe in infinite variety, creating sense out of the disparate and the disorganized; and because nothing is more satisfying than using tools well...and nothing more common among people than wondering...

INTRODUCTION

WHY? (THIS HANDBOOK) AN INTRODUCTION

Information exchange - that's what libraries/librarians are all about. How can we get the word to you - clearly, concisely, and honestly - about what the Library Group is all about. How can we efficiently pass along to you a lot of info about our collection, services, facilities and people so you will easily be able - maybe for the first time in your life - to really dig in and use library resources.

Well, obviously, this is the means we chose to spread the word, the printed page. It is not the best nor the flashiest, but it is the most durable, easiest to develop and deliver, the least expensive and one of your more widely accepted non-oral forms of expression. We'd like to be more personal about passing the good words on to you, e.g., individual tours, explanations of who, what, where, when, why and how and general BS'ing about what the library can do. But the taxpaying public of this state has not and would not be too responsive to picking up the tab for a library staff twice our present size. So, like the rest of the college, we do the best we can with the people we've got.

This handbook is primarily of and about The Evergreen State College Library or the Library Group, as we like to call ourselves. The best way to find out what's in this book is to look in the back at the index/cross reference; that's the only complete listing. Everything which has been printed, whether writing, drawings or photographs, was done by someone in the Library Group (student or staff); that person is identified as the author. Little rewriting was done by the editors, Tim Moffatt and myself, so as to maintain the author's original flavor, attitude and individuality. The rewriting and editing we did do was wholly in the name of clarity and/or to minimize redundancies. We think you'll kind of get to know the people better this way, even before you try to track them down. This handbook is not assembled to be read from cover to cover, beginning to end - although you may if you wish. It's more of a reference tool to be consulted when you've got a problem or question that needs something or somebody's help to solve same. We strove to keep the text light, highly readable and sometimes humorous - but let's face it - there are some things about our library, or any library, which don't lend themselves to levity.

HOW TO USE THIS HANDBOOK

As you might have already noticed, the bulk of the material in this handbook is arranged in alphabetical order. It's doubtful anyone outside of the Library Group understands our hierarchy or under what generic catagories specific information about the various resources and services would be located. So we ignored all that formal organization jazz and arranged the contents in the most straightforward manner known - a,b,c,d, and so forth. On the upper edge of almost every page in large type, is the subject matter heading of the material discussed on it and the previous page. Just zip through the pages...see, isn't it easy to find what you are looking for? In some cases, we might have referred to something with words or by terms unfamiliar to you. If that is the case, look in the index/cross reference in the back - it'll tell you what we call that which you're looking for and what page it's on.

HOURS OF OPERATION

HOURS OF OPERATION

SECOND AND THIRD FLOORS
ACCESS TO THE COLLECTION
CIRCULATION DESK

Because the hours of this area come up to review each quarter, we've left blank spaces for you to fill in the hours for winter, spring and summer quarters.

MEDIA LOAN EQUIPMENT (Second Floor)

When school is in session:
8 am to 5 pm - Monday thru Friday
Breaks and vacations:
1 to 5 pm - Monday thru Friday

MEDIA PRODUCTION (Graphic Arts, Photo, Electronics)
MAINTENANCE & ENGINEERING
CONTROL CENTER

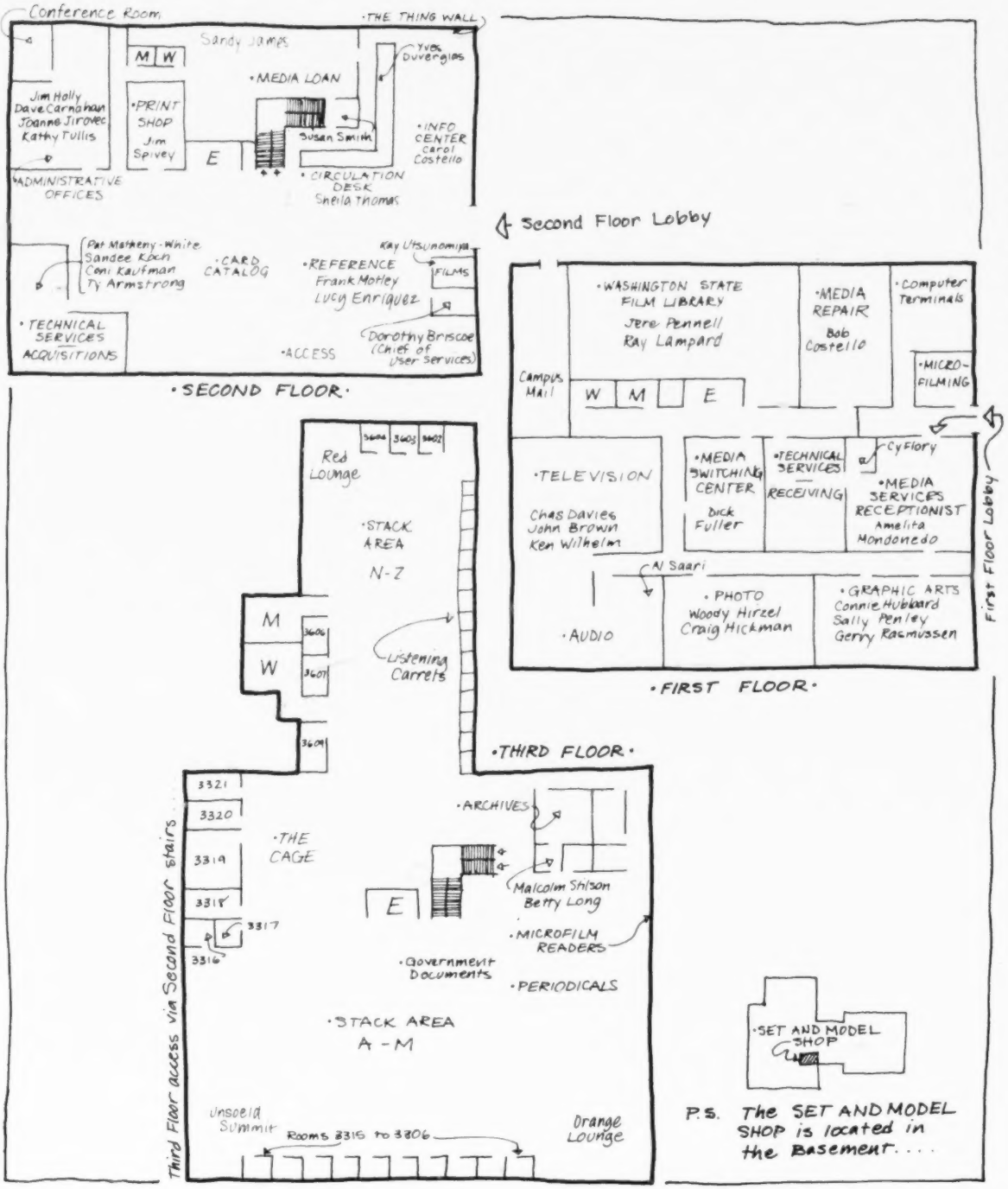
All on First Floor

Public access all year 'round:
3 to 5 pm
(We work from 8 to noon and 1 to 5, but the areas are closed to the public from 8 am to 3 pm so we can get some work done without interruptions.)

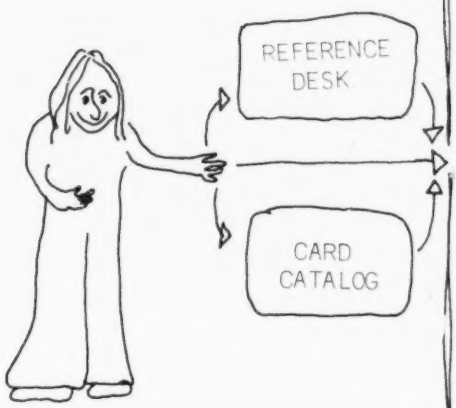
ALL AREA COMPLETELY CLOSED:
Thursday, November 28 and Friday, November 29 for Thanksgiving
Monday, December 25 for Christmas
Monday, January 1 for New Years
Monday, May 28 for Memorial Day

	FALL		WINTER		SPRING		SUMMER	
SUNDAY	1 PM	10 PM						
MONDAY	8 AM	12 M						
TUESDAY	8 AM	12 M						
WEDNESDAY	8 AM	12 M						
THURSDAY	8 AM	12 M						
FRIDAY	8 AM	5 PM						
SATURDAY	9 AM	5 PM						

LIBRARY MAP


Conference Room
·THE THING WALL
Sandy James
M W
Yves Duvergios
·MEDIA LOAN
Jim Holly
Dave Carnahan
Joanne Jirovec
Kathy Tullis
·PRINT SHOP
Jim Spivey
E
Susan Smith
·INFO CENTER
carol Costello
·ADMINISTRATIVE OFFICES
·CIRCULATION DESK
Sheila Thomas
Second Floor Lobby
Pat Matheny-White
Sandee Koon
Coni Kaufman
Ty Armstrong
·CARD CATALOG
·REFERENCE
Frank Motley
Lucy Enriquez
Kay Utsunomiya
FILMS
·TECHNICAL SERVICES
ACQUISITIONS
·ACCESS
Dorothy Briscoe
(Chief of User Services)
·SECOND FLOOR·
·WASHINGTON STATE FILM LIBRARY
Jere Pennell
Ray Lampard
·MEDIA REPAIR
Bob Costello
·computer terminals
·MICRO-FILMING
Campus Mail
W M E
·TELEVISION
Chas Davies
John Brown
Ken Wilhelm
·MEDIA SWITCHING CENTER
Dick Fuller
·TECHNICAL SERVICES
RECEIVING
Cy Flory
·MEDIA SERVICES RECEPTIONIST
Amelita Mondonedo
First Floor Lobby
Al Saari
·AUDIO
·PHOTO
Woody Hirzel
Craig Hickman
·GRAPHIC ARTS
Connie Hubbard
Sally Penley
Gerry Rasmussen
·FIRST FLOOR·
3604 3603 3602
Red Lounge
·STACK AREA
N-Z
M
W
3606
3607
Listening Carrels
3609
·THIRD FLOOR·
3321
3320
3319
3318
3317
3316
·THE CAGE
·ARCHIVES
E
Malcolm Shilson
Betty Long
·MICROFILM READERS
·Government Documents
·PERIODICALS
·STACK AREA
A-M
Third Floor access via Second Floor stairs
Unsoeld Summit
Rooms 3315 to 3306
Orange Lounge
·SET AND MODEL SHOP
P.S. The SET AND MODEL SHOP is located in the Basement....

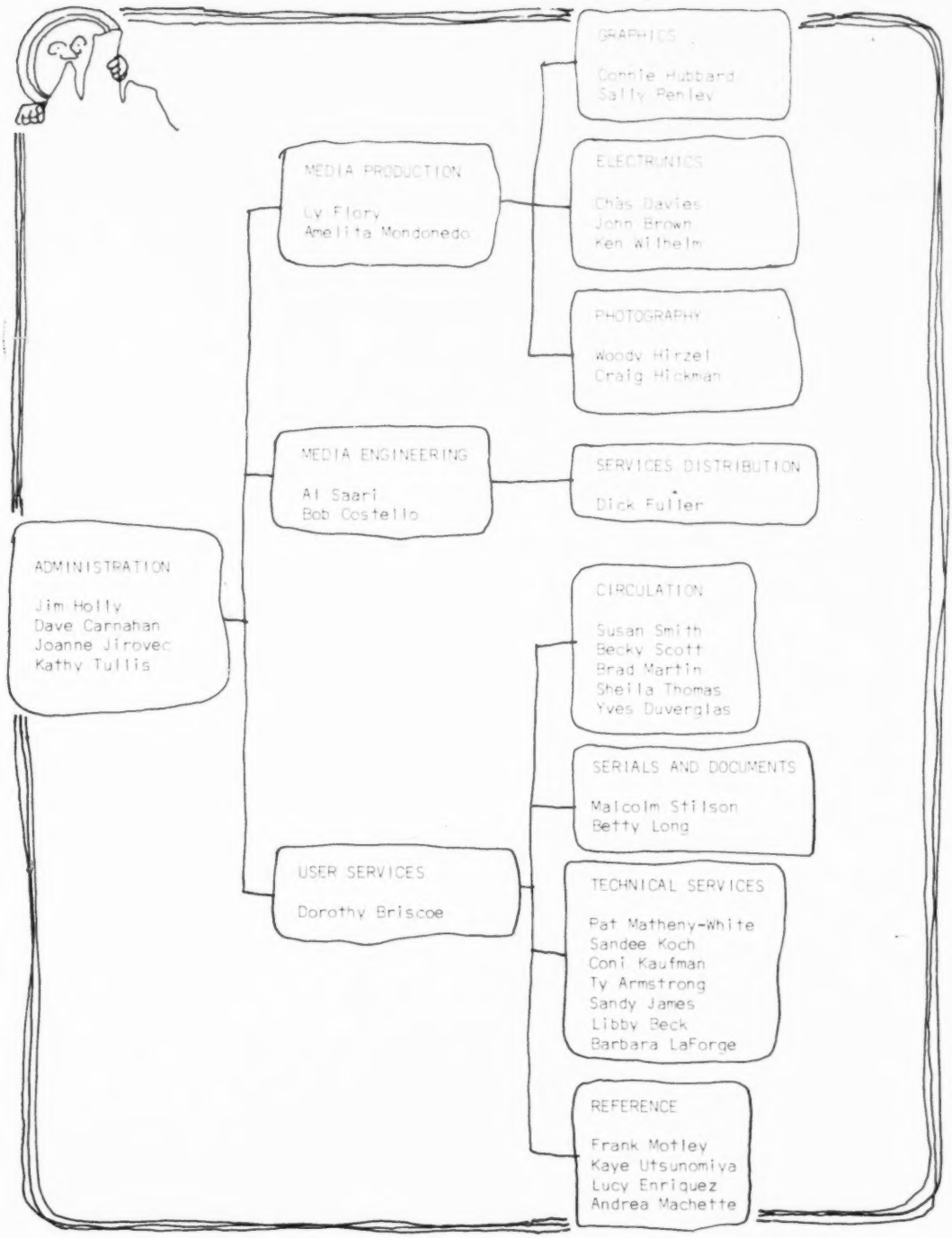
RESOURCES



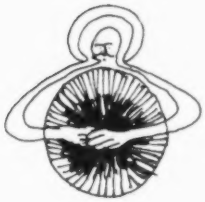
RESOURCES	HANDBOOK LOCATION	LIBRARY LOCATION
Access	12	Reference area
Acquisitions/ Technical Processing	13	southwest corner, second floor
Archives	18	3305
Art Prints	19	2300A
Audio Cassettes	20	third floor stacks
Audio Recording Studio	31	1326
Bitch Ticket	21	Circulation desk
Books	22	third floor stacks
Bookstores	23	Olympia area
Charts		2300A
Displays & Exhibits	30	second floor
Film strips & loops	34	third floor stacks
Games	35	third floor stacks
Government Documents	36	3300
Graphic Arts	37	1340
Information Center	39	main entrance, 2nd floor
Maps	43	2300
Media Engineering	44	1309, 1328
Media Loan Equipment	45	second floor
Microfilm	49	1301
Motion Pictures	51/80	1316
Music Scores		2300
Musical Instruments	54	1302
Other Libraries	55	state-wide
People to People Index	56	reference area
Periodicals	58	3300
Photo Media Services	62	1330
Pictures		2300A
Position Papers	65	2306
Print Shop	66	2304
Self-paced Learning	70	
Set & Model Shop	72	0305
Slides	73	third floor stacks
3-D Materials	76	2300A
Tools		3rd floor stacks or at Access
Transparencies		third floor stacks
Vertical Files	78	2300
Video Recording Studio	31	1326
Video Tapes	79	ask Circulation
Washington State Film/ Audio-Visual Library	51	1316

LOCATION SYMBOL	NUMBER OF UNITS	PEOPLE TO SEE	DOES IT CIRCULATE	HOW LONG
	always growing		Yes	utoq
		Pat Matheny-White		
	always growing	Malcolm Stilson	No	
ART	1000 reproductions 55 originals	Circulation desk		
	8000		Yes	utoq
	one	Chas Davies		
	infinite		Yes	forever
	75,000		Yes	utoq
CHRT	12	Circulation desk	Yes	utoq
	varying	Jim Holly	Yes	negotiable
	475		Yes	utoq
	75		Yes	utoq
DOCS	5000	Malcolm Stilson	Yes	utoq
	one	Connie Hubbard		
	one	Carol Costello		
MAP	1000	Reference librarian	No	
	one	Al Saari		
	one	Yves Duverglas	Yes	varies
	one	Woody Hirzel, Larry LaPrade		
FILM	70	Kaye Utsunomiya	Yes	varies
MUS	126	Circulation desk	Yes	utoq
	5	Amelita Mondonedo	No	
	?	Reference librarian		
	infinite	Reference librarian	No	
MAG	1400 titles	Malcolm Stilson	Limited	
	one	Woody Hirzel		
PIC	2500	Circulation desk	Yes	utoq
	10	Joanne Jirovec	No	
	one	Jim Spivey		
		Chas Davies, Steve Riggins		
	one	Dave Carnahan		
SLID	12,000	Pat Matheny-White	Limited	
3-D	35	Circulation desk	Yes	utoq
	5 sets	Circulation desk	Yes	utoq
	55 sets	Reference librarian	Yes	utoq
	300	Reference librarian	Yes	utoq
	one	Chas Davies		
V-T	50	Circulation desk	Limited	
	one	Jere Pennell		

WHO'S WHERE


GRAPHICS
Connie Hubbard
Sally Penley
MEDIA PRODUCTION
Ly Flory
Amelita Mondonedo
ELECTRONICS
Chas Davies
John Brown
Ken Wilhelm
PHOTOGRAPHY
Woody Hirzel
Craig Hickman
MEDIA ENGINEERING
Al Saari
Bob Costello
SERVICES DISTRIBUTION
Dick Fuller
ADMINISTRATION
Jim Holly
Dave Carnahan
Joanne Jirovec
Kathy Tullis
CIRCULATION
Susan Smith
Becky Scott
Brad Martin
Sheila Thomas
Yves Duverglas
SERIALS AND DOCUMENTS
Malcolm Stilson
Betty Long
USER SERVICES
Dorothy Briscoe
TECHNICAL SERVICES
Pat Matheny-White
Sandee Koch
Coni Kaufman
Ty Armstrong
Sandy James
Libby Beck
Barbara LaForge
REFERENCE
Frank Motley
Kaye Utsunomiya
Lucy Enriquez
Andrea Machette

LIBRARY SEARCH TECHNIQUE



LIBRARY SEARCH TECHNIQUE

or how to find what you're after, including the stuff you didn't know you were looking for...

Library search and making love are alike in that everybody has some idea how it's done, but expertise comes only with practice. Of course, I could also compare it in that sense with playing golf, or football, but I am not nearly as interested in the latter sports as in the former. That doesn't mean your run-of-the-centerfold sexist search and destroy male chauvinist love-making, either. That kind gets dull pretty fast. So does just going to the card catalog and writing down a couple of titles, then going upstairs and checking out the books, then reading the books and writing some crumby essay and thinking you've fooled yourself or anyone about whether you really know about your subject.

So far we have established a paradigm, or a model, which points out two essential approaches to love-making or library search. The sexist fantasizes his partner, fantasizes his role as love-maker, is usually inconsiderate and oafish in bed, is satisfied with the gross aspects of sex, but is completely ignorant of the subtleties. So it is with using the library. Just using the card catalog and ignoring the richness and diversity of your partner the library, makes you a *bookist*. Booklists don't really like libraries, or at least they don't bother to try to understand them very well, being pleased to use them at their own limited, exploitive level, regardless of whether the library feels at all satisified by the experience.

I mean, libraries have feelings too. You have to consider the Whole Library, not just our books, to use a blunt phrase you have to see all the parts in their natural relationships to one another.

Of course, our liberal guilt feelings prevent us from admitting we are bookists. We may admit to ignorance, poor pottie training in youth or to the repressive society that has never allowed us to view libraries as whole beings instead of just places where you get books; we will be right too, up to a point. Most of us got lousy training in library use, if we got any at all. Many of us learned it in junior high school or high school, from bookist friends who told library jokes in the locker room, and not from Whole Library-oriented adults, who were scarce; from our uptight parents, who were too ashamed to sit down with us and explain the realities of life with libraries...even our teachers failed us, explaining library search only in the most clinical and boring ways.

Well, IT AIN'T THAT WAY ANYMORE, BECAUSE THIS IS THE AGE OF THE LIBERATED LIBRARY! No joke, either.

This library has the whole transcript of the Chicago Seven Trial, it has more underground/radical literature than you ever imagined. It has films that show how the honkies are still trying to win the Indian Wars at the Nisqually and elsewhere. It has right-wing literature, hot from the

presses of the John Birch Society and other benevolent organizations. It has tapes and slides and thousands of different magazines, it has cameras you can check out, it has video tape, it has a collection of topographic maps of the State of Washington, so you can go camping and find your way back, it has a *soul* dammit... how, how do you relate to this LIBERATED LIBRARY without fear or shame or exploitation?

Start from zero. 0. Okay? Blow out all the smog from your head, forget about Dewey and other dark lords of your youthful memory. Ready?

We have a card catalog. That part hasn't changed. You can still use it, and it's still the first place to look in a lot of cases. But that's only one source, one place to look. Books are almost obsolete in a lot of cases, by the time they come out, because it take so long to publish them, so you should also think about looking into magazines and journals. They come out monthly, or weekly, or so. What's happening now is covered now, not a year later. The way you find stuff in magazines is to go to the indexes in the reference area on the second floor. We'll show you how to use them. Now you have a start on expanding your conception of what's here. There is also a newspaper index, the *New York Times* index. You can use it to find stuff in the *Times*, but since most newspapers cover the same news at the same time, it serves as an index to other papers too. That's really getting current, like last week. We have the newspapers themselves, too. You can read them direct and get the news as of yesterday. We have a TV room where you can listen to the news - today. Okay, that's one little line, that leads you further than you would have gotten just using the card catalog.

Next:

We have cassette tapes right on the shelves in little books, that have music on them, from Bach to Pickett, and also taped lectures, discussions, readings, so you can listen to information as well as read it. The point is not to limit yourself to books, but to consider encyclopedias, films, people, documents, pamphlets - all as equally important.

One place in the library people usually ignore is the reference desk. And if they don't ignore it, they settle for coming up to the desk and asking difficult questions like, "where's the bathroom?" or, "Can you tell me where lecture hall one is..?" Of course we answer these

questions courteously, but there is a sort of hollowness that you feel if that's all people can think of to ask you. Why not ask something like, "What is the density of the moon?", or "How do you make white lightning?" Now we have something to go on, a challenge to deal with. They pay us to be able to help people find the answer to any question, from the address of a company in West Virginia that manufactures corn cob pipes, to materials on the reproductive cycle of Gryllis Domesticus. We can find it too. Or we can show you where to look. Anytime you think you might be descending into mere Bookism, you should check at reference, and we'll turn you on to some new techniques you never thought of, or never had the courage to try. Don't be ashamed to tell us you don't know where to look. Don't be too shy to come right up and ask us where to get information.

How can I charm you into giving the library a try? Once we can get you to think of the library when you have a question, we can begin to show you all the ways that we can help.

WE CAN'T TEACH YOU LIBRARY SEARCH UNTIL YOU REALIZE THAT YOU NEED THE LIBRARY IN THE SAME WAY IT NEEDS YOU.

Try to assume that besides books, there are also dictionaries, encyclopedias, tapes, slides, magazines, and people that are relevant to anything you want to know. Assume also that we can turn you on to where these things are.

Why, yes, I think it can be very easily done, just take it all out on Highway 61.

Old stuff. Think of us as Highway 61. Think of us as the Milo Minderbinder of education. Think of us when you are ready to plant a garden, build a barn, plot an overthrow, do psychological research, or just want to hang out.

The first point of library search technique is to find the library. Think of us. We have millions of dollars worth of stuff in here, ready to be grokked. Drink deep. Like virginity, it doesn't collect interest if you save it. God made libraries to be used, lovingly. Read us, listen to us, look at us, check us out and make your own information.

(This ain't theater, this is the living drama of real people at the point of discovering their library... SERENDIPITY.)

Timothy R. Mayfield

ACCESS

ACCESS

As a part of the Reference service, the goal of Access is to provide individuals with the informational tools that they may need in order to conduct their own education and to construct their own alternative futures. We hope to provide you with at least enough information to get you started (on topics ranging from free schools and co-ops to foam domes and windmills). Then we can share our interests, experience and knowledge and, working together, develop the kind of library that all of us would like to use. We are located in the Reference area.

access

ACCESS --
Passage
A pathway opened for exploration, for a journey with destination perhaps as yet unknown.

ACCESS --
Education
A gift freely given from one to another, with trust and faith that it will be carried forth.

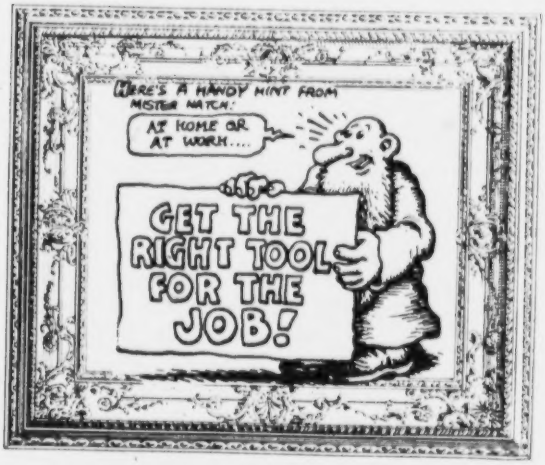
ACCESS --
Process
A step taken toward the most vital work of all, the work of simply living from day to day to day.

ACCESS --
Tool

Mark Musick

Back in Utah for the summer, looking through the Last Whole Earth Catalog, I came across Stewart Brand's review of "Synergy." His comment, "hmmm, I wonder what it takes to start a library," got me to thinking. . . . Hmmm, Evergreen is starting a library. I wonder what it'll be like. . . ? I thought about the kind of library that I would like to use. . . . A library that provides people with access to the tools that they need to explore alternative futures for the whole earth.

To Jim Holly from Mark Musick



ACQUISITIONS/TECHNICAL PROCESSING

TECHNICAL SERVICES

What's it all about.

We in the backroom have the horrendous, tremendous job of acquiring materials, receiving them, getting them in the card catalog, getting them prepared for the shelf and ready to check out. It is no easy job. We have tried to ease the load by contracting out our cataloging so someone else provides the cards, labels, pockets, etc., but we have experienced many delays and inconveniences (it's a long story and we won't bore you with it). We have worked with tremendous backlogs and hope you will find more materials on the shelves and more accurate entries in the card catalog over the last year. We did not add many new materials other than the initial ordering due to lack of budget. There will be an increase of orders this coming year and we welcome your requests.

Who's involved?! Pat Matheny-White heads up the area and is the person to see if you have problems in locating materials, when the reference people exhaust their capabilities. She also is the person to see about special requests for materials you think should be in the collection. Generally, she handles complaints and problems related to the library collection and catalog.

Sandee Koch directly supervises the area and is the person to see if you have a regular request for purchase of material, or if you want to know if something has arrived that you know has been ordered but is not on the shelf.

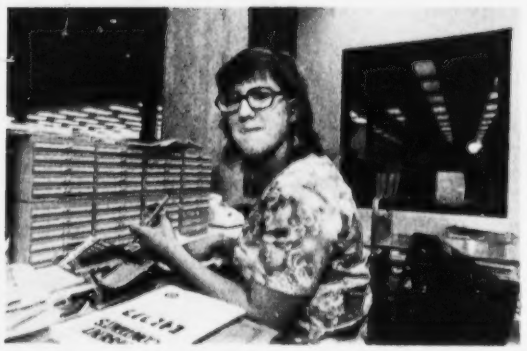
Scott Aspman is the organizer, supervisor of the processing/preparation of material, and is also involved in cataloging relations with our cataloging vendor.

Two new staff people whom we don't have pictures of yet are Libby Beck and Barbara La Forge. Libby is a half-time Library Assistant doing original cataloging of materials. Barbara is also half-time and is

attempting to keep ahead of the problems with our cataloging vendor, Xerox Bibliographics.

Coni Kauffman works part-time as our clerk-typist for acquisitions and also does a lot of accounting.

Sandy James helps with processing, filing, maintaining files of publisher's catalogs and also types. She helps out everywhere!



Bonnie Ward is an assistant with periodicals and sorts and distributes mail.

Tyrece Armstrong works with the shipping and receiving of materials.

I hope this gives you an idea of what we are up to and how we can be of assistance to you.

Pat Mathews-White

This is a sample of our Library request form:

THE EVERGREEN STATE COLLEGE LIBRARY
LIBRARY PURCHASE REQUEST

THE MINIMUM REQUEST INFORMATION NEEDED TO ORDER MATERIAL IS THE AUTHOR AND TITLE. FURTHER INFORMATION (TO THE SOLID BLACK LINE) WOULD BE HELPFUL. THIS FORM PROVIDES FOR COMPLETE ORDER INFORMATION TO BE SUPPLIED BY LIBRARY PERSONNEL. THE UPPER PORTION WILL BE RETURNED TO THE REQUESTER AS TO THE STATUS OF HIS REQUEST.

REQUESTER

DATE OF REQUEST Month Day Year

AUTHOR/COMPOSER/ARTIST (SURNAME FIRST)

TITLE

EDITION

SPECIFIC VOLUMES

PLACE PUBLISHER/PRODUCER/NUMBER DATE

NAME OF SERIES

SPECIAL USE (RESERVE, LOCATION, ETC.)

TYPE OF MATERIAL

- ☐ BOOK
- ☐ MICROFORM
- ☐ ART PRINT
- ☐ CHART
- ☐ PICTURE
- ☐ STUDY PRINT
- ☐ TRANSPARENCY
- ☐ SLIDE
- ☐ STEREO SLIDE
- ☐ FILMSLIP
- ☐ FILMSTRIP
- ☐ OTHER
- ☐ MOTION PICTURE
- ☐ MOTION PICTURE LOOP
- ☐ VIDEOTAPE
- ☐ PHONODISC
- ☐ PHONOTAPE
- ☐ DIORAMA
- ☐ GAME
- ☐ MODEL
- ☐ REALIA
- ☐ GLOBE
- ☐ MAP

NUMBER OF COPIES | PRICE

RUSH | ROUTINE

CITED IN: GIVE REFERENCES WHERE THIS TITLE WAS MENTIONED. INCLUDE ANYTHING ELSE THAT WILL HELP TO IDENTIFY IT AND ACQUIRE IT QUICKLY. IF YOU ARE ORDERING FROM A PUBLISHER'S CATALOG OR CIRCULAR, PLEASE ATTACH IT TO THIS FORM OR LIST DEALER CATALOG NUMBER AND ITEM NUMBER.

REMARKS

VENDOR	DATE ORDERED	ADDED COPY
☐ APPROVAL ☐ DIRECT TO PUBLISHER/PRODUCER ☐ DOCUMENT ☐ EXCHANGE ☐ GIFT ☐ PRE-PAY ☐ STANDING ORDER ☐ SUBSCRIPTION	ORDER NUMBER	REPLACEMENT
	FUND CHARGED	CATALOGING UPON RECEIPT / LOC SYM
	PRICE PER ITEM	LC CARD NUMBER
	TOTAL PRICE	LIBRARY APPROVAL

front

DATE REQUEST RECEIVED | SEARCHED BY | DATE | REVIEWED BY | POST SEARCHED BY

SOURCES CONSULTED

- ☐ CARD CATALOG
- ☐ ORDERS OUTSTANDING
- ☐ ORDERS RECEIVED
- ☐ VISIBLE CARD INDEX
- ☐ DOCUMENTS INDEX
- ☐ MONTHLY CATALOG
- ☐ UNION LIST
- ☐ NST
- ☐ FAXON
- ☐ ULRICH
- ☐ MICROFORM CATALOG
- ☐ PUBLISHER/PRODUCER OR DEALER CATALOGS
- ☐ SCHWANN
- ☐ HARRISON
- ☐ NICEM
- ☐ BIP
- ☐ CBI
- ☐ NUC CATALOG
- ☐ LC CATALOG
- ☐ BPR
- ☐ PTLA
- ☐ PW
- ☐ FORTHCOMING BOOKS
- ☐ O.P. CATALOGS
- ☐ REPRINT CATALOGS
- ☐ BBIP
- ☐ BNB

THE EVERGREEN STATE COLLEGE LIBRARY
LIBRARY PURCHASE REQUEST

NOTIFICATION OF THE STATUS OF THIS REQUEST

- ☐ LIBRARY HAS
- ☐ ORDERED DATE Month Day Year ORDER NUMBER
- ☐ STANDING ORDER
- ☐ NO SOURCE FOR PURCHASE
- ☐ HELD IN DESIDERATA FILE
- ☐ CANCELLED

CALL NUMBER

IF THE MATERIAL HAS BEEN ORDERED AND YOU DO NOT FIND IT IN THE CARD CATALOG IN SIX WEEKS PLEASE NOTIFY US

back

ADMINISTRATION

ADMINISTRATION

The Library Administration is the nerve center of the library and without this function, all essential paperwork would dissolve into the greatest of chaos. We are the budget preparers, the decision makers, and most important of all, the rough draft typers, coffeemakers, xeroxers, supply (from files to bandaids) orderers - generally handling all those nitty-gritty details, i.e., forms, timesheets, correspondence.

The top decision-makers are Jim Holly, Head Bookie, and Dave Carnahan, Associate Dean of Library Services. Their support staff includes Joanne Jirovec, Library Group Housemother, and Kathy Tullis, Chief of Miscellaneous Detail. We're located on the second floor, by the Print Shop, in Room 2306.

Dave Carnahan

Kathy Tullis

Jim Holly

Joanne Jirovec

ARCHIVES

ARCHIVES

We have a collection of all the records and documents of the history of The Evergreen State College. This material includes newspaper clippings, (bound and dated) copies of plans and proposals, policy statements, films, slides, and audio and video recordings.

Printed archives are located on the third floor, under the loving care of Malcolm Stilson. Media material such as films, photographs and tapes are in the Media Production area. At present there is no cataloging or arrangement to any of the archives.

Archives do not generally circulate, but are available for special research projects. Any document in the archives may be copied by Xerox or other means.

ART PRINTS

ART PRINTS
Check out some Good Taste, Charlie

We have a large collection of art prints, including reproductions of well-known works, (Guernica, Mona Lisa, and friends) plus a special collection known as The Washington Printmakers Collection, which is a body of original lithographic prints. This collection is available as a traveling show, and also circulates on a regular basis.

All prints are mounted in plastic sleeves, and are ready to hang. We can also make special arrangements for mounting and framing for display purposes.

There are also prints located on the shelves in portfolio form.

AUDIO COLLECTION

AUDIO COLLECTION/CASSETTE BOOKS

The audio collection is presently about 8,000 units strong. This includes Rock, classical, folk, ethnic, jazz, as well as spoken recordings of poetry, drama, lectures, topical discussions.

The audio collection is in the form of cassettes, in individual books located on the shelves. Most of the music is under the M's, and the spoken and other recordings are dispersed throughout the collection according to subject, e.g., a recording of readings from Shakespeare would be in the PR's.

We maintain a master file of the original discs the cassettes were recorded from so that in the event a cassette is lost, damaged or ripped off, we can replace it. These masters do not circulate except under very special circumstances. If you feel that you have a critical need for these, you should request them from the Associate Dean of the library, Dave Carnahan, whose office is on the second floor.

We do have facilities for duplicating cassettes, including an Infonics machine in the circulation area. Please check first before making copies, though. We have responsibilities concerning copyright laws, and we don't want to mess up...it's hard to say just what they'd do...

One more thing: PLEASE REPORT ANY MALFUNCTION, OR ERROR IN MAKING THE RECORDINGS THAT WE MIGHT HAVE MISSED. We'll fix you up with a good one. Blank audio cassettes can be borrowed at the circulation desk also, but they must be returned by the end of the quarter OR replaced with a like tape.

P.S. The rock music is in the M 1630.18's.

BITCH TICKET

bitch ticket

If you are PO'ed at somebody for any reason, want to find something out and don't know where to go, thought somebody in the Library or elsewhere at the college evaded or unsatisfactorily responded to a situation or you just want to make a suggestion of change, improvement, aquisition or whatever - fill in and drop this BITCH TICKET at the Library information desk and we'll try to locate a response.

"Hey (the person to whom you are addressing, if you know) _____

_____

_____

_____

_____

_____."

DATE SIGNED (optional, chicken)

One of the most often-practiced pastimes of human beings (especially those affiliated with a bureaucracy) is that of bitching Sometimes it is constructive, oftentimes destructive, usually boring and never new. Rare though, are those legitimate bitches or constructive criticisms directed towards the person(s) responsible for their existence or the person(s) in a position to do something about their continuance. It must be the fear of personal confrontation or that feeling that you really don't know what you are talking about. Regardless of the reasons, we want to keep open the avenues of communication between you, the users and us, the servers.

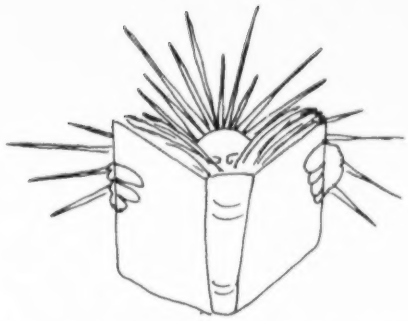
Over a year ago, the bitch ticket was suggested by Chas Davies as a semi-personal means of responding to legitimate, intelligent gripes and requests, specifically within the Library Group. We had hoped that the idea would spread further than the confines of the Library, but it didn't. At any rate, when this handbook or a library staff member doesn't tell you what you want to know, or where to find it, or where to ask - just fill out a bitch ticket (they are scattered all over the library) and drop it off at the circulation desk. Soon (or sooner) your bitch will get an honest response from the proper buck stopper and it will be posted near the circulation desk for everyone's reading pleasure.

Don't be bashful if you have a bitch, can't find something, think we ought to buy something for the collection or want to make a constructive criticism. Get it off your chest, let us have it - if you are straight with us, we'll try to be the same with you.

honest response to _____'s bitch (as detailed on other side) I say,

_____

BOOKS



OH, MY DEAR YES, WE HAVE BOOKS

We have about 75,000 of the little devils, including just about every book in the Whole Earth Catalog, everything from a selection aid for colleges called Books for College Libraries (A.L.A.), plus other books selected by the staff, faculty and students. We are always ready to consider any book for addition to the collection, so if you have any ideas, tell us about them, and we may well order what you want. Since we are just getting underway, there will obviously be gaps, and we can fill them much faster and better if you tell us where we are weak.

You should also refer to the section on Microfilm, since we have various collections which include books in them.

There are some rare books located in a cage on the third floor, where they can't get out and bite people. Bring a chair and a whip and revolver and talk to Pat Matheny-White or Malcolm Stilson, and they might let you in there to tame one or two.

The Reference area also has a lot of books such as dictionaries, encyclopedias, indexes and so forth, but these do not circulate, because we need them to answer questions. We'd feel kind of silly if someone came up and asked a question about Aardvarks, and we had to send them away because someone else had checked out the first volume of the encyclopedia. These are the books that get you to other parts of the collection, and you should come around and find out about their use. The Access collection is also managed under reference.

AREA BOOKSTORES

AREA BOOKSTORES

A good bookstore (like a good library) is a joy. Each one with its own personality; the best run by people who share a bit of themselves with you through the books they select to sell. Friendly, welcome places to browse awhile.

Although there aren't too many bookstores in the Olympia area, they do offer a surprising variety. Visit around. There are a few places that you'll wish to return to again and again. Discovering something new each time.

The best way I've found to quickly tell the differance between a good bookstore, where they really care about books and about people, and a worthless bookstore, where they only care about money, is to take a quick look around as you enter the door. If you have to peer past mounds of nick-nacks and gift junk before you see any books, you can pretty well tell where the people's heads are at. Fortunately, we do have alternatives.

WORD OF MOUTH BOOKS
New house on the corner of Adams and Overhulse
Hours: 10 am to 6 pm
Monday thru Saturday
Phone: 943-7363

Close neighbors and good friends. Stop by for a visit and end up spending the afternoon sharing books and ideas, or just relaxing by the fireplace. A true joy.

THE EVERGREEN STATE COLLEGE BOOKSTORE
College Activities Building
Hours: 8 am to 4:30 pm
Phone: 753-3190

Take a quick look around. "Gift" items, text books, general reading. They'll order anything you want, with a deposit.

PAT'S BOOKERY
500 Capitol Way, Olympia
Hours: 10 am to 6 pm
Monday thru Saturday
9 pm
Friday
Phone: 352-0202

and

THE BOOKMARK
511 South Sound Center, Lacy
Hours: 10 am to 6 pm
Tuesday, Wednesday, Saturday
10 am to 9 pm
Monday, Thursday, Friday
12 noon to 5 pm
Sunday
Phone: 491-2821

Both stores are owned by the same people and have a wide selection of books on just about any topic you'd want. They have an especially good selection of books on the Northwest, from general history to hiking and camping guides. They also have used paperbacks that you can buy (cheap) or trade. (P.S. They are very responsive to requests for orders if they don't have the book in stock - even offering to order! with no deposit! Good, friendly service. PMW)

BROWSER'S BOOK SHOP
522 South Washington, Olympia
Hours: 10 am to 5:30 pm
Monday thru Saturday
Phone: 357-7462

Books - Old and New. If you are <u>really</u> into books then you'll have

to spend a lot of time in Browser's. In addition to the incredible array of books that they have in stock, you might be able to get some out of print books through their out-of-print service.

ST. MARTINS COLLEGE BOOKSTORE
Pacific Avenue (next to Capitol Pavilion), Lacy
Hours: 8:30 am to 4:30 pm
Monday thru Friday
Phone: 491-4700

"A good, all around selection."

THE J.K. GILL CO.
162 South Sound Center, Lacy
Hours: 10 am to 6 pm
Tuesday, Wednesday, Saturday
10 am to 9 pm
Monday, Thursday, Friday
12 noon to 5 pm
Sundays
Phone: 491-8255

Very straight and very slick. Gifts, best sellers, lots and lots of paperbacks. It's one of the main places to go if you are looking for a wide range of art supplies. The other is W.J. Lynch Paint Co., 501 East 4th, Olympia.

AMERICAN OPINION BOOKSTORE
6230 Capitol Boulevard, Tumwater
Hours: 11 am to 4 pm
Monday thru Saturday
Phone: 943-3916

Stop in when you're feeling the need for a right-wing perspective.

OLYMPIA VOCATIONAL TECHNICAL INSTITUTE BOOKSTORE
Mottman Road, Olympia
Hours: 10 am to 2 pm
Monday thru Friday
Phone: 753-3014

Texts on technical subjects from electronics to real estate, and things in between.

CARD CATALOG

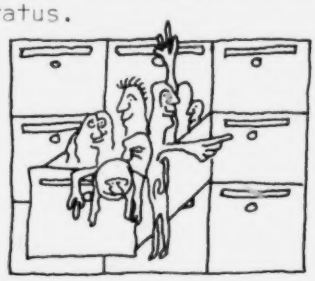
CARD CATALOG

if you want to know what the library has or how to find it, the best thing to do is consult with a reference librarian. This person can lead you to the many avenues of finding information. One of the indexes the librarian will direct you to is the card catalog. It indexes the materials in the general collection by subject and author/title. You are probably familiar with card catalogs from other libraries and realize the benefits and pitfalls of them. So - good advice is to see a librarian to help you.

We divide our catalog by subject and author/title and also make our shelf-list public. The shelf-list is a file arranged by the Library of Congress classification numbers which shows how the materials are arranged on the shelves (shelf-list, got it?). The LC classification system is an alpha-numeric arrangement by subject.

If you have a general topic or subject in mind that you want to research, approach the subject catalog. If you do not find cards listing materials related to your subject, don't give up. Perhaps there is another term that the Library of Congress used. Look through the big, red book entitled Subject Headings Used By the Library of Congress and its supplements and you may find a reference to another term and more terms than you thought of.

If you are searching for a specific item by author, title, composer, artist, series title or producer, approach the author/title catalog. The call number in the upper left corner of the card will direct you to the right location on the shelves. The author/title catalog also contains copies of order slips which show that we have ordered the material but it is not yet on the shelves. Query technical services people about their status.



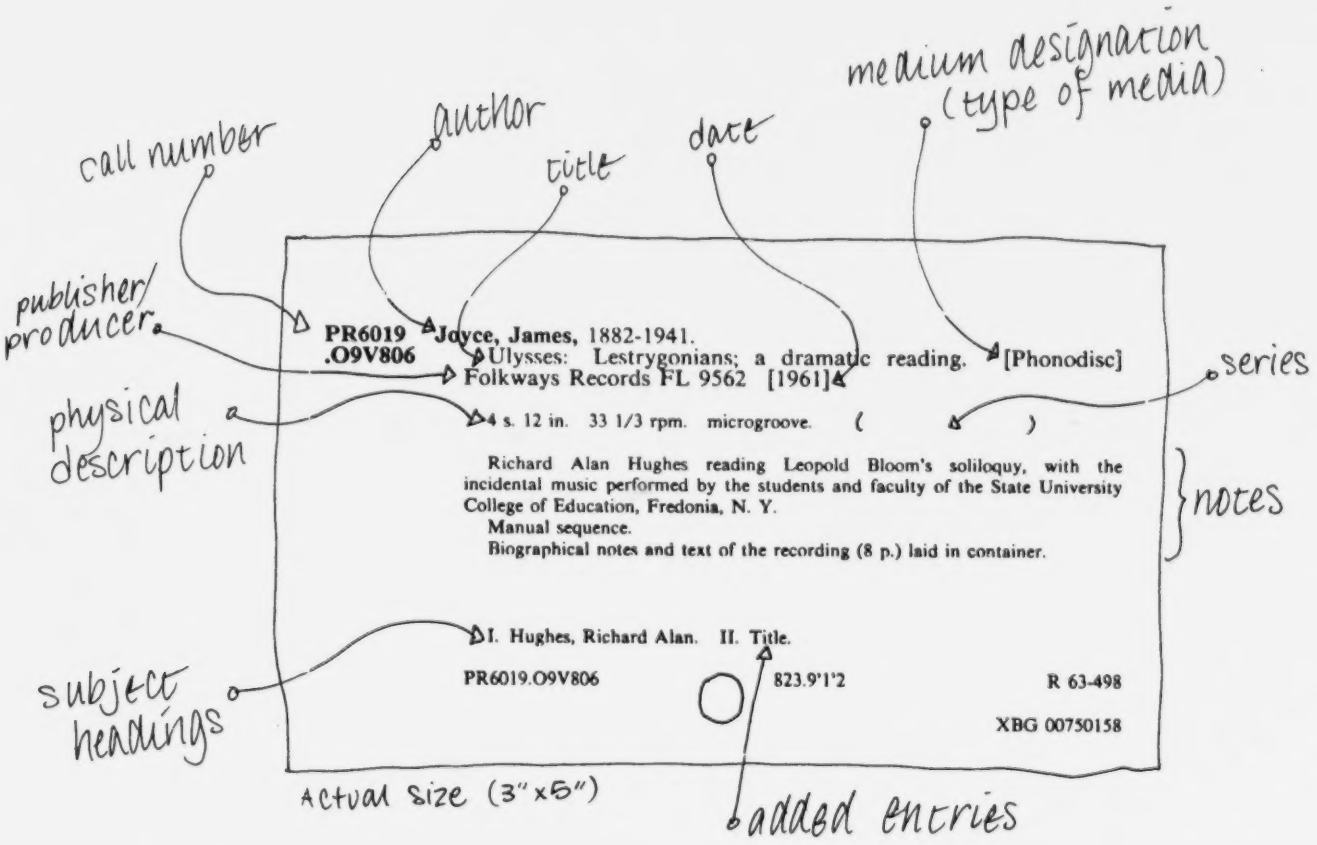
Some cards will have alphabetic prefixes such as "MAG"; these are location symbols for materials located in separate locations other that the regular shelves. A guide to these symbols and to the LC classification scheme is posted near the card catalog to give you assistance.

The cards in the catalog are arranged alphabetically by rules established by the Library of Congress. We call them "Rather Rules" after John C. Rather who developed them. They will differ

from the filing arrangement you may be used to. They are oriented to computer filing, but are reasonable for us humans also. We also have guide cards to assist you in locating cards in the file.

Card catalogs are not the ultimate source for information, it is one reference tool. Ask for assistance and it can be a very useful tool along with others.

Pat Mathews-White


call number
author
title
date
medium designation (type of media)
publisher/ producer
series
physical description
notes
subject headings
added entries
Actual size (3" x 5")
PR6019 .O9V806
Joyce, James, 1882-1941.
Ulysses: Lestrygonians; a dramatic reading. [Phonodisc]
Folkways Records FL 9562 [1961]
4 s. 12 in. 33 1/3 rpm. microgroove. ( )
Richard Alan Hughes reading Leopold Bloom's soliloquy, with the incidental music performed by the students and faculty of the State University College of Education, Fredonia, N. Y.
Manual sequence.
Biographical notes and text of the recording (8 p.) laid in container.
I. Hughes, Richard Alan. II. Title.
PR6019.O9V806
823.9'1'2
R 63-498
XBG 00750158

This is a typical card in the card catalog which indexes ALL media (print and non-print).

CIRCULATION

CIRCULATION

Library resources are charged out at the main Circulation desk and Media Distribution Center to the right of the second floor entrance to the Library. Materials may be borrowed by members of the Evergreen Community with a valid Evergreen State College identification card, or by members of the local community who have suitable identification.

Sue Smith

Sheila Thomas

We have a flexible circulation policy except for high-demand materials. For general-use materials, the user can set the due date not to exceed one quarter. After the user has had the materials for one week, they can be recalled if someone else has requested them. In order to insure the return of recalled material, there is a service charge if the material is not returned within 48 hours.

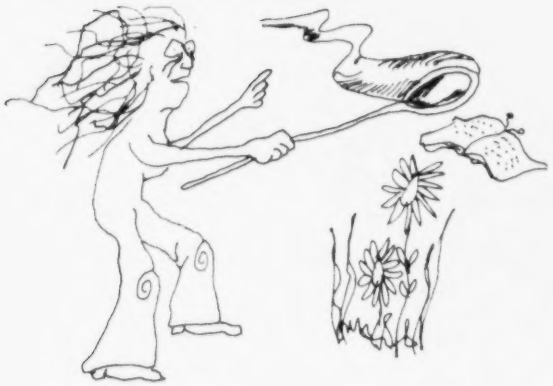
Ken Christman

Limited use library materials, such as slides and films, are only loaned for specific periods. The Resource Chart gives the circulation period for each resource.

Mary Ann Matlock

Portable Media Loan Equipment may be reserved for a specific program use, but is otherwise on an "as available" basis. Loan periods are limited, however, due to the high use of equipment, and service charges are levied for equipment not returned within 24 hours of recall. Optional damage insurance is offered to those who do not wish to assume full financial responsibility for library resources.

Problems or complaints should be taken to Susan Smith, Head of Circulation.



THE COLLECTION

The Library Group at Evergreen is putting together a working collection related primarily to the needs of undergraduates in the 1970's. As our perceptions and priorities are faulty, let us know! First, we brought together a basic collection of books, journals, prints, maps, slides, tapes, films and so forth.

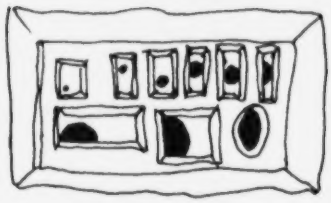
In trying to avoid hierarchies of materials as well as of users, we have encountered big problems in the processing, organization, and arrangement of collection materials. Our indexes are not yet as complete as we would like, self-paced and program guides are still not complete, and other clear paths for users are as yet unmarked.

There are strong elements in the collection now available or going on the shelves soon - several thousand tape cassettes of music and the spoken word (poetry, plays, narratives); color transparencies and film jackets representing prints, sculpture, games, even a grizzly bear skin are on the way. The book and periodical collection has strong holdings in the biological areas. As a selective depository for federal documents, we are gaining access to current information often not available in any other form. We have most of the print materials listed in the Whole Earth Catalog. (see Access). Student work done at Evergreen goes into our holdings, too. You can borrow video and audio tape from the collection now. Later we hope to have handtools, even some power tools available for checkout just as you charge out a book or a print or a tape. Later as our work priorities permit, we will begin organizing some special collections relating to the shellfish industry in this area, materials on geothermal energy and examples of fine printing.

We're not interested in being a static storehouse or repository. We are primarily concerned with information transfer processes which help our users make the most effective and pleasant exploration and exploitation of our resources and other information sources.

Lisa Holley

DISPLAYS AND EXHIBITS



DISPLAYS AND EXHIBITS

Shows of creative work are an essential part of the Evergreen Library Group's activities. We hope these reflect the many facets of life at Evergreen, the immediate community, and the larger community. We expect them to be always exciting, pluralistic in theme and variation, occasionally controversial.

There are available various display cases, the "Thing Wall," movable panels, and fixed walls. Please see or call Jim Holly (ext. 3373) regarding availability of space for displays and exhibits in the library. Remember we are short-staffed. Putting up and removing displays is on a do-it-yourself basis once you have coordinated the timing for a particular show.

Should a show not be accepted for display in the Library, any questions in dispute regarding esthetics, taste and fit may be referred for resolution to the Visual Environment Group, responsible for campus-wide oversight of exhibits and displays.

ELECTRONIC MEDIA

Electronic media is one of the three arms of Media Production Services providing audio, television and multi-media production facilities, staff, equipment and expertise for the entire Evergreen Community.

Our professional audio recording studio has the capability of recording up to eight separate channels on a single width of tape - either simultaneously or by the "sound-on-sound" technique. These recordings can then be mixed-down to either stereo or monaural reel tapes or cassettes for listening to on conventional recorders. Echo, reverberation and filtering can be added plus the frequency characteristics of any sound can be altered while recording or mixing-down. We can also edit standard quarter-inch tapes or cassettes, transfer material from reel-to-cassette or visa versa, or from reel, cassette or record to 16mm magnetic full-coat film. Sound tracks for 16mm or S-8 motion pictures can be mixed to lab-ready composites, too. There are a couple of high-speed tape duplicators on campus, one cassette-to-cassette unit at the Circulation Desk and a cassette-to-cassette/cassette-to-reel/reel-to-reel unit is located in the Electronic Media Area. If you need any high speed duplicating, a transcription of records to tapes, please place your request with our secretary, Amelita, in Room 1302. By special arrangement, we can make remote, two-channel stereo recordings plus set-up and operate public address (PA) systems around the campus. We like to keep these gigs to a minimum 'cause they are real hassles and burn up a lot of scarce manpower. It's always kind of embarrassing to boast, especially in public and in print, but we really do have some of the finest and most complete audio production capabilities available in the state.

Chas Davies

Our television facility, too, will soon be one of the finest available to any college or university in the state. We have installed RCA, commercial broadcast quality, color equipment in our 30' x 45' main studio on the first floor of the library. Although we don't have the high-band video recorder we'd like (really big bucks!!), we can record at near the same quality as any commercial television station. And through the campus distribution system, audio and/or television programs can be sent nearly anywhere on campus and to Olympia's CATV system. Also, by

special arrangement, remote on-campus black and white television recordings can be produced, with equipment better than the portable Sony gear available at Media Loan. We'll be happy to show you how to edit your half-inch Sony-made video tapes or add new sound tracks or titling and credits. If you ever contemplate any kind of television production, especially color, please keep in mind that the manhours to hours-of-finished product usually runs between 75 and 100 to one.

Although less glamorous and show bizzy, but equally demanding and interesting is multi-media production. Most often these involve the connection of up to six slide projectors, and a motion-picture projector or two to a programmer and an audio tape recorder which provides the sound track. We can help you organize your presentation, write the script, arrange the visuals, record the sound track; write, punch and test the program and help set up the actual presentation(s). Like television, multi-media presentations usually require three to four times more time than the uninitiated might think...so plan ahead, media freaks!

Ken Wilhelm

All electronic media facilities, equipment, and staff are on a "first come, first served" basis. In answer to the "dedication versus stupidity" question, we work the normal day, eight to five, Monday through Friday. As there is no budget for overtime pay, we don't work overtime. On occasion, with an honest sob story or lots of sweet talkin', we work evenings, but that time will just be taken out of the normal work week sometime later.

Normally, there are no production costs, other than for recording tape, for any recordings which are produced. The services we offer for free would normally cost you between $35 and $90 per hour if you had to go to Seattle for 'em. You can either bring in your own tape (we reserve the right to specify the brand) or get an OK from your faculty sponsor to charge it to his operating budget. Only non-stock television sets must be provided by the requestor.

We only work on legitimate projects. None of this "record my band so they can hear how they sound" crap. If you wish our services, you are asked to complete a simple form available at the Media Services Desk in Room 1302. It asks what you want to do,

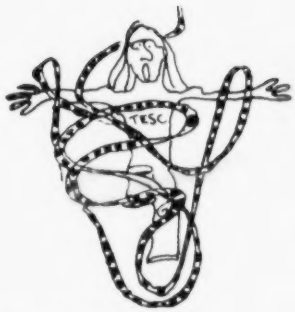
John Brown

why, how will it be utilized, and for comments from your faculty sponsor. We'll review every request and set up times to talk with everyone. Please don't contact Ken, John, or myself directly - 'cause we'll usually be working on somebody's project and interruptions are a real drag!

Our front man is actually a woman, Amelita Mondonedo, she's located at the Media Services Desk in Room 1302 and is the first one to see if you come into the media production area. Chas Davies is electronic media's budget head, and is a half-time producer and half-time member of the faculty in individual contracts. John Brown, a full-time producer, is the FM radio station advisor and ham radio nut. The Social and Health Services contract blessed us with Ken Wilhelm, who is a full-time producer. And you'll also see several students wandering around all the time... they're interns.

Chas Davies

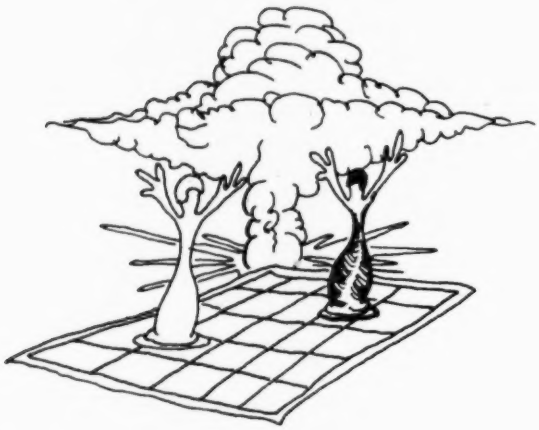
FILMSTRIPS & LOOPS



FILMSTRIPS AND FILM LOOPS

The prime movers in the utilization of non-print communication forms (films, filmstrips, film loops, slides) have always been the science educators. Most elementary and secondary teachers are usually weakest in the natural and physical sciences and the things they teach about are too big, too minute, intangible or dangerous. And so film is ideal for disseminating complex information about nebulous elements or concepts. Thus most of the film loops and filmstrips commercially available are concerned with physics (Colliding Freight Cars), biology, math, geology, chemistry (The Bunsen Burner), meteorology, astronomy, with some literature, art and reading improvement loops. Most of these are film loops, we only have a couple of filmstrips. Projectors for these are available at Media Loan.

GAMES



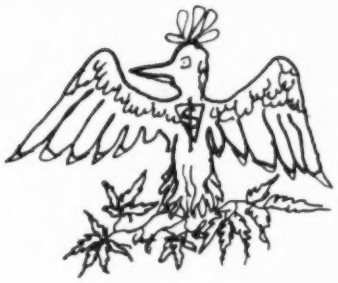
GAMES

Shelved right along with everything else are over seventy-five games and puzzles - the kind you can box and store, at least. Most of these are not the typical kinds found in the All-American home (monopoly, etc.) but one of a more "serious" nature, for the "sophisticated" college student. There are a few war games, some math and probability, intellect and psychology and social issue games, as well as several very frustrating puzzles. Generation Gap, Blitzkreig, Confrontation: The Game of Students, Protesters Against the Establishment, Ghetto, The Beginners Game of Modern Logic, Battle of the Bulge, and Extinction: The Game of Ecology are a few selected titles.

The games are located on the shelf and catalogued by the LC system. They can be checked out for up to one quarter.

"Would that all the academic games at Evergreen were on the shelves...."

GOVERNMENT DOCUMENTS



GOVERNMENT DOCUMENTS

Why do people overlook government documents when they are searching for information?

1. They don't know they exist.

2. They think that government documents are mostly like big piles of bureaucratic horse-nasty that are irrelevant to their needs.

3. Because they don't think of it.

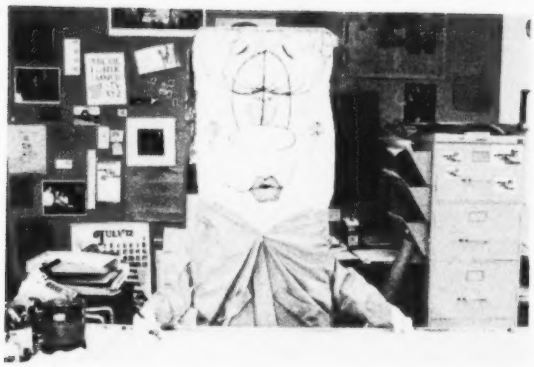
Well, government documents are whole bunches of things. The U.S. Government Printing Office is the largest single publisher in the world. They print cook books, manuals for building, surveys and reports on natural resources improved methods in poultry production, (if you're into agribusiness) and something on just about anything else you can think of. Evergreen is a Partial Depository for government documents, which means we receive a selected number of publications each month.

The master of this large and unwieldy mass of information is Malcolm Stilson. He will help you find what you're after, if you run into trouble, there is a program in the documents area, (top of the stairs, third floor) that gives a brief introduction to the use of the Monthly Catalog, which is the main index to government documents. Go through the program first, and you shouldn't have too much trouble finding what you're after.

We are also buying selected United Nations and State of Washington documents.

The location of documents will vary. Periodicals and "ephemera" (see section on vertical files, page will be located in the periodicals area. Monographs, (like books) will be on the regular shelves. Shelved material will be classified according to the Library of Congress scheme, (see chart, page 42) and the material located in periodicals will be set up according to Superintendent of Documents, or U.N. Classification.

HI! WELCOME TO GRAPHICS!



Besides being a pretty crazy group we are also noted for producing a whole lot of artwork and giving plenty of free information related to graphic arts (how, materials, equipment, "what is graphic arts, anyway," etc.). Our domain is one of the hectic "thirds" which comprise Media Production make up Media Production Services. Graphic Arts is located on the first floor of the Library building and physically is two areas - the Graphic Arts Studio (Room 1340) and the Graphic Arts Workroom (alias Straightedge, Inc., Room 1341). There is a lot of standard graphics equipment (T-squares, triangles, drawing tables, rulers, etc.) and some more sophisticated things like dry mount presses, an ultrasonic pen cleaner, light tables, a large-type typewriter, a diazo machine and - probably one of our favorites along with the waxer - the Photo Typositor.

Willard McCarty and Connie Hubbard

Most of the equipment is covered under our "hands-on-experience" policy; other pieces (like the Typositor) require scheduling with Connie to avoid production conflicts and to ensure that you know how to use the equipment correctly and effeciently. You will also find a number of self-paced learning posters around

Sally Penley

on basic techniques and equipment usage. Materials (tape, pencils, board, paper, dry mount tissue, etc.) are supplied by you, the user, excepting those materials too specialized and/or difficult to obtain.

The biggest assests you'll find in Graphic Arts, however, are the people. Connie Hubbard heads up the whole graphic arts thing for the College and is the person to see about requests, consultation, information, etc., etc. Sally

Penley, also a graphic artist, presently works in conjunction with the SHS contract and the College. Gerry (pronounced Garry) Rasmussen is the graphics person for the Washington State Library and is housed with the rest of the graphic arts bunch for the atmosphere. Tom Anderson is one of our great graphic art assistants, impromptu illustrator, and help-you-out-in-the-Workroom person. Willard McCarty is a calligrapher working part-time for Graphic Arts (and also conducts calligraphy workshops for the College).

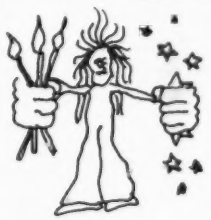
Gerry Rasmussen

We handle both instructional and informational requests - and these each include production and non-production catagories. For example: instructional production requests might include slide artwork for SPL units; instructional non-production requests would cover any tutoring or workshops which we call non-credit learning; informational production requests include the College catalog, public relations materials, things not specifically related to instruction; informational non-production requests lead to info on materials, equipment, graphics potentials, and so on. WHEW!!!

Tom Anderson

We will be trying to provide maximum access to the Graphic Arts areas, particularly the Workroom, within the capabilities of our people. Hours for access, consultation, request and assistance will be posted in the area. We will gladly make special arrangements whenever access is difficult otherwise.

— connie



INFORMATION CENTER

"The information center is where the tag ends go to get tied."

Information is the sum of its inputs.

Information is -- people (you talking with us) both doing our best to communicate.

Information is -- scheduling: a place to check the master calendar to see that your event isn't going to conflict with any others.

Carol Costello

Information is -- where you get your upcoming event into the Happenings calendar.

Information is -- a switchboard, a drop-in center, a travel info center, a lost and found, voter registration center, a tracing service and tour meeting place.

Information IS NOT an ombudsman service, a checkstand, a crashpad referral, a lonely hearts club, a recycling center or a ticket agency, BUT WE'LL HELP YOU FIND THE RIGHT PERSON TO INTERACT WITH IF YOU NEED ANY ONE OF THOSE THINGS.

Debbie LaPrade

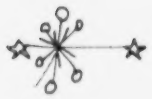
Information is for people in the Evergreen community and the community at large in person, or over the telephone (eventually over the computer, too) to find a person, place or thing, time, date, name, rank, or serial number, unless of course, we can persuade you that Library Reference is what you really want.

See us also for free pamphlets, lost and found, student activities and recreation news, general bulletin board material and the Voluntary Services List.

Or, if you're wondering, see us. Find us just inside the Library entrance on the second floor. Call us at 753-3625.

Carol, students, volunteers and a host of friends
(The Office of College Relations)

INTERLIBRARY LOAN



INTERLIBRARY LOAN

You won't have to guess when you will need to use interlibrary loan, it will simply occur when you ask for something we don't have. It is a very complicated process, but we have it down so that your part is pretty simple. We do the sweating, along with the lending library. Always try to do the following things, which are about the same as what you would do when you are trying to request or find anything in a library. Unlike filling in the zip code on a letter, which really doesn't accomplish much, these things do mean you'll get your material faster, and in certain cases, excluding them may mean you don't get them at all. Just try to bear up and do the form as well as possible.

"Bibliographic Entry" for Interlibrary Loan

ALWAYS INCLUDE:

The Author/Authors - complete name
The correct Title
The Publisher
The Date, and for interlibrary loan this is especially important.
If it is a magazine article, include also the Volume and Issue numbers, and the Page or Pages as well as the journal's name.

Forgetting to do these things when you ask for a book, whether it turns out that we have it or not, will slow you and us both down. It's sort of like dialing four numbers of a phone call, and wondering why no one answers. It's like brushing your teeth...up and down, not sideways; it's like....well it's just good LIBRARY HYGIENE to do it this way. Be a pro.

HELP! I CAN'T FIND IT

DATE _____

YOUR NAME _____ ADDRESS _____ PHONE _____

IT'S A BOOK:

AUTHOR _____

TITLE _____

PUBLISHER, PLACE, AND DATE _____

IT'S A MAGAZINE ARTICLE:

NAME OF MAGAZINE _____

AUTHOR OF ARTICLE _____

TITLE OF ARTICLE _____

VOLUME NUMBER, DATE AND PAGES _____

IT'S NOT A BOOK OR MAGAZINE, IT'S A

- ☐ ARTPRINT
- ☐ FILMSLIP
- ☐ MICROFORM
- ☐ FILMSTRIP
- ☐ VIDEOTAPE
- ☐ PHONODISC
- ☐ PHONOTAPE
- ☐ STUDY PRINT
- ☐ TRANSPARENCY
- ☐ STEREO SLIDE
- ☐ MOTION PICTURE
- ☐ MOTION PICTURE LOOP
- ☐ PICTURE
- ☐ DIORAMA
- ☐ REALIA
- ☐ MODEL
- ☐ CHART
- ☐ GLOBE
- ☐ SLIDE
- ☐ GAME
- ☐ MAP
- ☐ _____

THE TITLE OF IT IS _____

_____

IT WAS PRODUCED BY _____

IN THE YEAR _____

☐ I LOOKED IN THE CARD CATALOG AND THE CALL NUMBER IS

_____

☐ I CAN WAIT TWO WEEKS FOR IT TO BE OBTAINED TROUGH INTER-LIBRARY LOAN.

☐ IF SOMEONE ELSE HAS IT CHECKED OUT, I WOULD LIKE TO BE THE NEXT PERSON TO GET IT.

☐ I THINK THE LIBRARY SHOULD BUY IT.

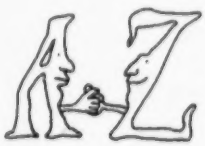
LIBRARY OF CONGRESS CLASSIFICATION

LIBRARY OF CONGRESS CLASSIFICATION

Everything in the Library that's cataloged, is cataloged by Library of Congress Classification. Many of us grew up with the Dewey Decimal System, but if you're lucky, it was as confusing to you as it was to me, so you never really learned it, and you can start fresh on "LC".

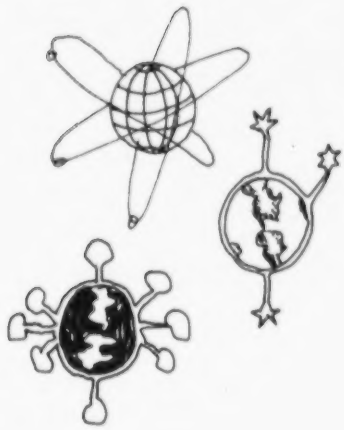
Below is an introduction to the major headings, which will get you to the general part of the collection you want. Beyond this is mostly experience in using it. . . .

SYMBOL	SUBJECT CLASSIFICATIONS
A to AZ	General Works, such as encyclopedias, almanacs
B to BD	Philosophy
BF	Psychology
BH to BJ	Aesthetics and ethics
BL to BX	Religion
C	Auxiliary Science of History, such as heraldry, archeology, and general biography
D	History: General and Old World
E to F	History: America
G	Geography, Anthropology, Recreation
H	Social Sciences, such as Economics, Sociology
J	Political Science
K	Law (KF = Law of the U.S.)
L	Education
M	Music and books on music
N	Fine Arts (including architecture)
P	Language and Literature (PS = American)
Q	Science
R	Medicine
S	Agriculture
T	Technology
U	Military Science
V	Naval Science (like ships, not belly-buttons)
Z	Bibliography and Library Science



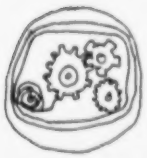
MAPS

We have a complete set of USCGS 7.5 and 15 minute maps for the entire state of Washington, which will eventually be laminated in plastic for protection. We also have selected maps of the U.S., the World, the Moon, and other points of interest throughout the Universe. We also have globes of the same areas. As with most of what is in the Library, you can check out this stuff. . . .



MAPS

MEDIA ENGINEERING SERVICES



MEDIA ENGINEERING SERVICES

Another very non-traditional library function which this group has assumed is that of electronic maintenance and engineering. Over the past two years, Al Saari has engineered or overseen the engineering of nearly all the campus communication systems, specified the equipment to be purchased and supervised its installation. Some of these things include the audio, television and FM antenna cable system which connects the campus buildings, the television distribution system in the library building and the color television studio on its first floor. Al also makes design recommendations on future buildings which may eventually incorporate electronic communication systems - other than Ma Bell's telephones.

Al Saari

Working with Al but more in the maintenance area is Bob Costello, our one and only, overworked maintenance technician. Bob is responsible for keeping all the Media Loan equipment and the electronic media production equipment operating. And on top of all that, he also acts as engineering advisor to the student-operated FM Station.

Bob Costello

Dick Fuller

The third member of this team is Dick Fuller, our master control operations man. He channels material through the distribution system, operates the color television controls and installed much of the gear in the audio and television studios. Dick also has the boring, time-consuming and frustrating job of inventory control - for the whole media services area.

MEDIA LOAN

MEDIA LOAN

Not only does this Library house and circulate print and non-print software, but it also has for loan the hardware and tools to use that non-print software or produce your own materials. Last year Media Loan circulated over 5700 units with 1321 units booked during the month of May. Uses ranged from video taping a presentation at Sacramento State College for use in a seminar to a photo essay for an individual contract. We will double our users this year and with some new equipment we hope to keep up with the requests.

Quoting from the 12 November 1971 Library Position Paper No. 8:

First, what is media loan equipment? 16mm and Super-8 projectors, slide projectors, opaque projectors, overhead projectors, multi-media programmers and dissolve controls, open-reel and cassette recorders, 35mm SLR and Super-8 cameras, screens, tripods, power cables, mixers, microphones, microphone stands, television cameras, recorders and monitors, battery operated television cameras and recorders, Super-8 editors, splicers, carts and so on. Rather than have each budgetary unit purchasing equipment they need - and usually use infrequently - the library (acting for the college) owns, maintains and loans the above as a resource service. This gives each program a greater variety and quantity of resources to call upon.

Who may borrow? Every member of the Evergreen community - students, faculty and staff, have equal access.

And under what conditions? The equipment is for "learning situations" or credit-related purposes - in the Evergreen spirit you interpret what those two terms mean to you, your program and students or supportive operations. Equipment cannot be loaned to an individual or group for the sole purpose of making a "buck." A competitive rental program may be established for college-related groups who wish to use loan equipment in money-generating activities.

How long can I have it? You can't "have" anything. Individuals who choose to rip-off Evergreen be it socially, academically, or physically will be dealt with in a manner befitting their transgression by their own peers. Limited quantities and high use had made necessary seemingly short "maximum guaranteed use periods" on several kinds of equipment. Extended loan periods can be arranged for field trips, retreats, etc.

Are we getting more equipment? Yes, media freaks, we are. NOT unlimited quantities but our inventory on nearly all the most popular items will be increased within the next few months.

Can I reserve a piece of equipment? Yes, please do. But with the first come, first served and nobody is second class policy, the only way to be halfway assured of getting what you want when you want it - is to PLAN AHEAD!!

Who is responsible for the borrowed piece of equipment? The individual borrowing the item is financially responsible for loss or damage to items borrowed. An optional damage insurance policy is available for loan equipment. Depending on the replacement value of each item, borrowers pay so much down and so much per day with a varying amount of deductability. A list of equipment available, its loan period and insurance rate is posted at the Media Loan circulation desk.

Yves Duverglas

Who sets up the equipment for me? Not members of the Library Group - students or staff. Very simply, we are not budgeted to hire equipment operators. In cases of complex productions, recordings or demonstrations, the professional library staff is most willing to set up and operate the equipment with plenty of advance notice, of course. But in most cases, the person wanting the equipment will also be the operator...unless he/she can coerce somebody else to do it.

Who maintains and repairs damaged equipment? Library Group media technicians will perform standard operating maintenance and preventative maintenance on loan equipment, without charge. If equipment is operated or handled in a manner for which it was not designed, the new parts required to repair the item will be charged to the borrower. If an item must be sent out for repair, the entire bill will be absorbed by the person or program the item was checked out to.

How are lost or damaged items paid for? Because items are borrowed for college-related purposes, each program's or unit's budget is liable for losses or damage, when item is checked out by faculty, staff or authorized individual. And each budget will be billed in case of loss or damage. If a program coordinator or budget head wishes to have the actual loser or damager pay the price, that is their problem - not the Library Group. Students who lose or damage an item will be billed by the college, with various deposits and transcripts being held as collateral.

How do I learn how to use the equipment? A series of self-paced learning packages are being developed and will be available via color video cassette, which will teach you the basics - whenever you need to know them. In addition, there are one page handouts for each item, briefly

Norm Levy

listing the package contents, set-up, operation and tear down procedures. Last year we tried mass, weekly workshops - each week specializing on one or two related pieces of equipment - but they were dismal failures. No one ever showed up, but preferred to have it explained to them personally when they came to check it out. Not enough manpower or patience to do that again - so self-paced learning packages will be part of the answer.

Questions about Media Loan equipment, the policy or procedure, should be directed to Yves Duverglas, the dispatcher, or Susan Smith, Head of Circulation.

NOTE:

The Library Group shall be responsible for the inventory, distribution and maintenance of all audiovisual and television equipment and related systems obtained for use at The Evergreen State College.

The Library Group shall work with all participating parties in developing bid specifications and project proposals dealing in part or whole with audiovisual and television equipment.

MEDIA PRODUCTION SERVICES

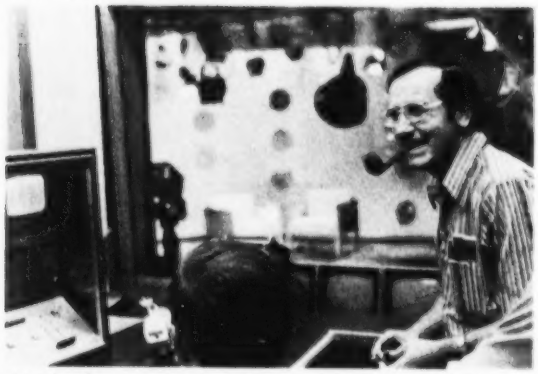
MEDIA PRODUCTION SERVICES

Where does it say that a library's primary function is to just store and circulate books, films, art prints, magazines, audio recordings, photographs or video tapes?

In an institution which relies so little on pre-prepared, commercially available instructional materials and puts an emphasis on developing tangible products as examples of academic pursuit - having professional people, equipment and facilities on hand to assist in the manufacture of these products is essential. The Library sees itself not only as a disseminator but a generator, in nearly all formats, of information transfer devices.

Media Production Services consists of three separate, but close, operating areas: Graphic, Photo and Electronic. Look under those three headings elsewhere in this handbook for specific info about each. They are all located on the first floor of the Library Building, in the B wing, in the 1300 series rooms. The boss of the area is Cy Flory and the area secretary/receptionist is the beautiful and charming Amelita Mondonedo.

"Basically, I see Media Production serving three functions on campus. One, providing those Media Production services necessary to support the instructional program; two, providing a laboratory for students that wish to learn more about communication



techniques and, three, to support those administrative needs on campus such as public relations and administration and their communication needs. The nature of our service depends entirely on our ability to balance those three objectives and to treat people in a fair manner with the full realization that we will never have all the resources necessary to meet all demands, but that almost all demands are legitimate requests for help.

One of the commitments that we don't often list is our commitment to support the internal operation of the library as far as collection development and information dissemination and perhaps this would even fall into one of the major objectives of the Media Production area. As far as the philosophy, I think that the one that I would propose would be that we will try to respond to college needs within the capability that we have and that we will try to make that response as professional as we possibly can."

Dave Crumbaker

MICROFILM

Hopefully by now you have realized that all microfilm cameras are not made for undercover agents. In the Library, we're busy putting color slides, photographs, maps, special collections of historical documents and record jackets on black and white and color microfilm.

Why? . . .well for one, it's easier to disseminate information on a 4 x 6 inch microfiche with 60 to 120 images per fiche, than it would be to make Xerox copies of the originals. To duplicate a microfiche only costs 8¢ and that's cheap. We can recover 98% of our storage space by microfilming magazines, newspapers, or other bulky things like that. Non-print library resources like color slides, sculpture, funky art and similar resources are easier to preview by first taking a picture of them and then transferring the picture to microfiche for subsequent viewing in a microfiche reader.

Besides producing our own microfilm, we've purchased special collections from micropublishers. This enables us to reduce large, expensive collections to a small file. Oh, almost forgot, you can get hard copies made of the microfilm at only 5¢ per image. You do that at the Circulation desk.

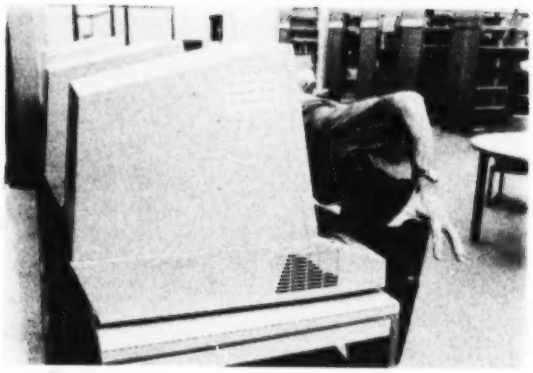
Microfilm cameras come in all sizes and photoing speeds. Evergreen has a special high speed rotary microfilm camera and two slower planetary type ones. The State Film Library has loaned us one which will microfilm large objects like people, large maps and we have a special adaptation to one of our cameras which makes it possible to microfilm 35mm photographic slides onto 16mm color microfilm. Sorry, no sub-miniature cameras for spy work. Maybe next year.

Larry LaPrade

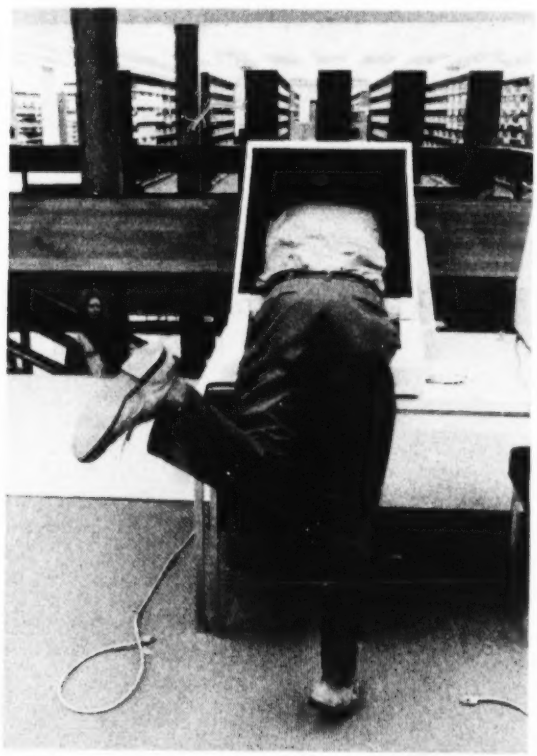
Microfilm comes in all sizes and formats; we use the two most common. 16mm microfilm which makes it possible to put 2,400 images on one 100 foot roll and 35mm, with a possible image density of 1,200 images per 100 foot rolls.

Information on microform isn't much good without microfilm readers so we have lots of those too. Microfiche readers are available from Media Loan to take home and lots of others are scattered throughout the Library.

The real future of microform lies not in archival applications designed for



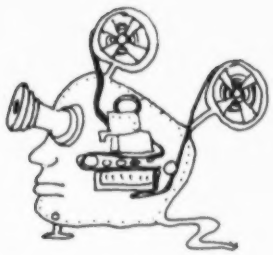
the convenience of the librarian. Rather, it lies in the development of a new microform system designed for personal use. We of the Library hope to encourage the use of microfilm as a truly resourceful access tool. About 90 percent of the equipment is student/teacher operable, which means it is available to individuals on contract, group contracts and



coordinated studies to use in creating their own special collections. All you need is to set a time aside with a microfilm hotshot to discuss the possible formats and various systems you could utilize. After a small amount of instruction on the use of the microfilm equipment, you are on your way to producing your own collections.

The microfilm operation is located in Room 1301 and Larry LaPrade and Woody Hirzel are the people to talk to about access and general questions. You can reach them at 753-3380.

Larry LaPrade



MOTION PICTURES/FILM RENTAL

This area is taken care of by Kaye Utsunomiya in the Reference section on the second floor. She has a large number of catalogs and the skill to find almost any kind of film you want, skin-flicks excepted. We do not own many films, preferring to rent them, but we do have a listing you can get from Kaye, and we also have the Washington State Film Library facilities here, (see page 53) and it's possible they will have what you need if we don't.

ORDERING

Rental 16mm films will be booked upon receipt of completed "Film Authorization" forms signed only by Budget Unit Heads. Why Budget Unit Heads only? A copy of this authorization form will be attached to the invoice which will facilitate payment of invoices. Please put only one film title on a form. Authorization forms will be multiple carbon this year; therefore, you will receive a copy for your files when date has been confirmed. Film orders will be processed on "first come" basis. Attached is a copy of this form. More forms are available in my office.

WHEN TO ORDER

To insure getting films when you want them, orders should be placed 60-90 days in advance. Should identification searches need to be done, please give me more time.

RETURN DATES

Return dates should be watched carefully by those responsible for films. We can get double billed for even one day-late films. Feature films are always for one-day use only. Educational films are from one to three-days use depending on the institution or distributor.

HOW ON RETURNS

Distributors of films ask that we please tape the ends to prevent damage in transit. Also, when using more than one reel, check carefully to see that the right film is put in the right container.

FILM BREAKAGE

Should a film break while in use, mark the spot with a piece of paper and advise the State Film Library upon return. If possible, they will repair the damage before shipping.

WHERE ON PICKUP & RETURN

Arrangements have been made with the State Film Library to take care of the incoming and outgoing rental films. They are located in Room 1316 on the first floor of the library. Films to be returned that day should be at the State Film Library no later than 4:00 p.m.

TRANSIT INSURANCE

We have a blanket insurance coverage for all films it returned to State Film Library for shipment. The return labels are numbered and information such as title, print number, date of shipment, etc., are typed on each. A copy will be retained in our files for reference should a print become lost in transit.

Please note that I will not be calling your secretaries to advise you that a film is due back this year. It will be your responsibility to return films on schedule.

ATTENDANCE REPORTS

Some distributors ask for "attendance reports" for which a card is enclosed with a film. Would you please complete and sign and enclose with the film. Just a courtesy.

EVERGREEN FILMS

Evergreen Films are stored at the State Film Library. You may book Evergreen films through them this year as well as return the film directly to them. A new policy statement has been set up regarding the use of the Evergreen films by outsiders, a copy of which will be sent to all faculty.

LATE ARRIVAL OF FILM

If through no fault of ours a film arrives late, please call me or come in and advise me. I will be happy to get on the phone and ask for an extension of time. Please do not hold over a film without first advising me. Popular films are tightly booked. We should not inconvenience the next user as we do not want to be inconvenienced.

PREVIEW FILMS

We will be receiving preview films from time to time. Some will be at my request but many will be in response to requests of others. Your cooperation in previewing and evaluating them will be greatly appreciated. I receive flyers on films daily; therefore, should you have a particular interest I would like to know. Flyers that may be of particular interest to you will then be forwarded to you. I believe it will be difficult this year for me to come around to get acquainted with each of you as much as I would like to do so. Please drop by my office when you have a few minutes to talk about your interests concerning films.

STUDENTS USING RENTAL FILMS

Students requesting films to be charged to a program budget must submit a completed film authorization form. Students, and others, requesting film rentals for which budgeted funds are not available must accompany the film authorization form with a check (made out to TESC) covering rental costs. These checks will be deposited in an account in the Controller's office against which warrants will be issued as invoices are received.

FILM CATALOGS

Film catalogs may be used in my office any time you would like to do so. Do not remove any catalogs from my office.

POLICY STATEMENT ON EVERGREEN FILMS

1. TESC Films are indexed in the library catalog and stored in the Washington State Film Library, room 1316, first floor of the Evans Library Building.
2. TESC films are to be loaned only to college personnel and residents of the Thurston county area because of heavy academic requirements.
3. TESC films are booked through the State Film Library located in room 1316, first, of the Evans Library Building, or by calling 753-3390.
4. TESC films requested through the Film Library, between the hours of 8:00 to 5:00 may be picked up by showing proper identification at the State Film Library.
5. Users who disregard "return dates" may be refused use of films in the future at the discretion of those responsible for booking at the State Film Library.

Kaye Stevenson

the evergreen state college library
olympia, washington 98505

REQUEST DATE	
CONFIRMATION DATE	
RETURN DATE	

TITLE:

SOURCE	PAGE	COST	DESIRED DATE	EARLIEST USE DATE	LATEST USE DATE

WILL BE PICKED UP AT LIBRARY ○ YES ○ NO

WILL BE SHOWN IN LECTURE HALL ○ YES ○ NO

DELIVER TO (PERSON, BUILDING, ROOM, ETC.):

AMOUNT CONTRIBUTED	BUDGET UNIT	AUTHORIZED SIGNATURE

TOTAL

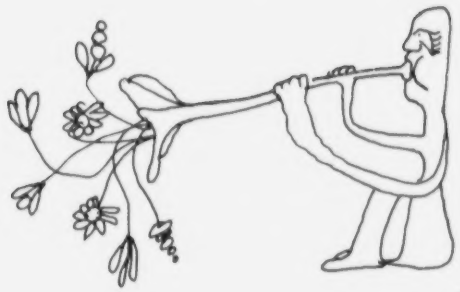
NOTE: LIBRARY WILL ABSORB SHIPPING AND HANDLING CHARGES.

MUSICAL INSTRUMENTS

MUSICAL INSTRUMENTS

The Library is not really in the musical instrument business, but we thought it would be nice to pick up a few of the less mobile, more expensive items - that individuals usually can't afford.

There are two Baldwin Electro-Pianos, one Wurlitzer Orbit III electric organ with a built-in synthesizer and cassette recorder, one Tonus/ARP electronic music synthesizer with tape recorder and one Steinway grand piano. Anyone can use these instruments with the possibility of the Steinway being placed on reserve for music students. You'll need to reserve a time slot in the reservation book at the desk in Room 1302, Media Services. All the instruments, except the Steinway, are located in Room 1302 and are available for use from 8-12 and 1-5, Monday thru Friday.



OTHER LIBRARIES AND INTERLIBRARY LOANS

In addition to our own collection, we have access to the Washington State Library, the Law Library, Timberland Regional Library, U of W Libraries, and others. This is the general breakdown of their specific usefulness:

State Library: The State Library is a full depository for U.S. Government Documents, and has the charge of collecting historical and cultural material on the State of Washington. They have vast collections in both these areas, and competent people to handle them. The Evergreen Library is a partial depository for government documents, (see page 36) but we will call upon them if we don't have what you need here. The State Library also has a fairly large book collection, which has obviously been building a lot longer than ours, so it is also more refined. We have a courier service going over there 3 days a week, so you can generally expect pretty fast service if they have material that we don't.

The State Library also has a very fine Reference section, including Barbara Walton, who sometimes mystifies even other librarians with her knowledge and skill. Note: if you check out a book or other materials from the State Library, you need not go there to return it, but can leave it at the circulation desk in our library.

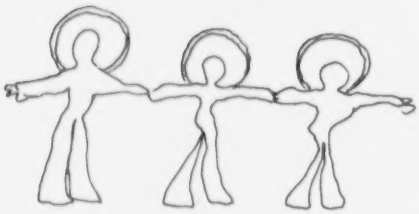
Big Daddy--U of W Library: You name it. Most of the contact you are likely to have with the U of W Library will be through interlibrary loan, or on special pre-arranged assignment to study there. They are very strong on Indians of the Northwest, and probably have other materials and archives they aren't aware of themselves.

Timberland Regional Library: This is a network of public libraries in this area, and they are sometimes useful to us because again they have had more time to build their collection. They are very friendly, service-oriented people, and are amazingly fast at getting material through their own network.

The Washington State Law Library: Sort of explains itself. If you are after legal materials, check with us, and we'll arrange either to get them for you, or possibly to send you down there. Generally, the Law Library will deal through the TESC Library rather than with individual students, but there is the possibility of your using their facilities directly through arrangement with us.

The general Interlibrary loan procedure you should follow is to first look for the material here at Evergreen, and let us help you find exactly what you need. If it turns out we don't have what you need, we determine where the materials you need are located, and arrange the fastest method of getting them to you.

PEOPLE TO PEOPLE



PEOPLE-TO-PEOPLE

The People-To-People Index, as a concept, was born with the Library. Now the Index is "in process"---it is evolving into a tool that will be exciting, accessible, and readibly usable. The index is a listing of people who have indicated a proficiency in some subject and are willing to share their knowledge or skills with you.

Application cards are located at various points in the library, and when completed, are filed "as is" under subject headings in an index file. (At a later time "people" resources may also be filed with the books, tapes, prints, etc., in the card catalog.)

PEOPLE·TO·PEOPLE INDEX

No, the Library Group doesn't pretend to have a monopoly on information. In fact, the best way to really get a feeling for a subject is often through talking about it with other people.

When you're excited about getting deeply into something, then we'll try to load you down with all the information you can handle.

But people come first as the prime learning resource. And sharing experiences and ideas is what the People·to·People Index is all about.

You can become a part of all this by simply filling out the big, soft People·to·People Index card attached. Just write or draw pictures (or both) about what you're into and would like to share with other people. Whether you're a video freak, a geoduck collector, or a nuclear physicist, there are people who would like to share your interests and knowledge.

NOTE: Music teachers, tutors and other people who normally charge a fee for lessons or services are welcome to be listed in this file, however, please understand that this is not a commercial directory. Information that might be given in response to inquiries is voluntary and shall not be charged for.

The People·to·People Index card may be returned to the Reference area of the Library or it may be mailed in. PLEASE, fill out a separate card for each interest you wish to share.

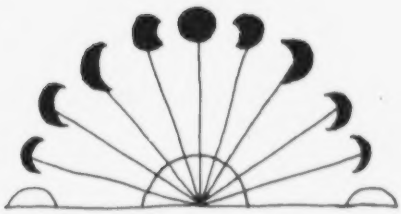
PEOPLE·TO·PEOPLE INDEX

Name: _____
Address: _____
_____
Phone: _____
Times I can be contacted (check one)
evenings ☐
anytime ☐
Specific time _____

My interest is (please be specific):

I would describe my depth of knowledge about this subject as:
beginning lively interest 1 2 3 4 5 6 7 crackerjack

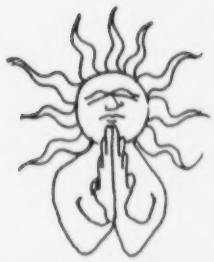
PERIODICALS



PERIODICALS

'Periodical' is the word librarians use for magazines and newspapers. *When* rather than *what*, I suppose. This library subscribes to over 1500 periodicals and don't think that costs a lot of bucks - whew!! They are all located on the third floor, to the right of the stairwell. They range from esoteric and academic journals to the popular weekly magazines. A majority of back issues are on microfilm (attention sexists: every issue of *Playboy* is on ***color*** microfilm). We have a limited selection of primarily West Coast newspapers, including the Daily O and the Sunday edition of *The New York Times*. We are also developing a collection of Black, Indian and Chicano publications. And we purchased a cross-section of underground publications on microfilm.

Malcolm Stilson is the periodicals and government documents librarian. He is assisted by the charming Betty Long. Malcolm is also the author and producer of numerous TESC-oriented musical comedies (*Sir Lunchalot* and *Camp Chicken*, to name just a few.)



PHILOSOPHY

From Position Paper No. 1, by Jim Holly, Dean of Library Services, 9 October 1969.

My position, perhaps unique among some librarians and some clergymen is that of being a generalist. That I have some limited "expertise" in a few areas is relevant to me only as I find meaning in relationship to the overriding human problems of our time: ecological suicide, race, poverty, peace and sex. I value the specializations of others in the same way and as they are able to communicate the significant impact of their knowledge and understanding on these problems. I respect the individual for his humanity, abhor violence (the ultimate failure of communication) in any manifestation, and, as a peasant, respect things as they satisfy our basic human needs and expectations.

Assumptions

1. I am concerned with, and responsible for development, operation and exploitation of a generic library at TESC. By generic I include man's recorded information, knowledge, folly, and wisdom in what ever form put down, whether in conventional print, art forms, 3-dimensional realia, microforms, various audio and visual forms, magnetic tape, laser storage, etc. By generic, I also eliminate physical boundaries such as specific building or portion limited and identified as "the library". The generic library should have an outreach to any classroom, any laboratory, any dormitory, any working station, or elsewhere as its potential for exploitation is discerned. Exploitation includes systematic, logical, intuitive, and serendipitous methods of utilization and enjoyment. It also includes management on a college-wide level of computer-assisted instruction, simulation and game theory applications, programmed instruction and other student and faculty options available in getting at the guts of the learning process which often is the lonely, demanding encounter of the individual with ideas and concepts however conveyed.

2. I am primarily concerned about students and teachers engaged as colleagues in pushing harder and farther in ways of knowing, recognizing the greater experience of the teacher and also the responsibility of the student as an adult for making his own decisions. This is a rejection of the teacher/master--student/slave approach so prevelant in higher education today.

3. Corollary to this is the need for insuring various student options in developing competence in ways of knowing - there must be a number of tracks open on which the student may such an approach is the risk of failure - to be recognized, analyzed and dealt with; also implicit

back-track, branch, switch or race head long, as well as the option to blaze a new trail. Implicit in is the fact, disturbing to some teachers, that a student in some aspects of a discipline or in an interdisciplinary area may well come to know more than the teacher.

4. We must make maximum utilization of information theory and technology in developing generic library services.

5. Budgeting will not be a routine function for library services at TESC. Conventional library functions are covered by the 05 formula anproach. Many of the general library functions are unconventional and must be covered as non-comparable activities requiring strong administrative support.

6. Generic librarians will be recruited, function, be rewarded on parity with, and recognized as colleagues of classroom faculty. (See section on personnel organization.)

7. Little more is known about the effectiveness and evaluation of present library services than of teaching and learning processes. Certainly conventional library resources, to say nothing of generic library resources are now among the least exploited resources available to higher education. Nevitt Sanford, for example, either takes libraries and librarians for granted or ignores their potential. As I recall, neither word appears in the indexes of The American College and Where Colleges Fail. (neither book yet unpacked) nor did I find any explicit discussion in the text portions.

8. Most undergraduate students are unnecessarily handicapped in, if not actually prevented from, acquiring skills which are part of a liberating education. Few develop any facility in exploiting campus library resources, let alone skill in making effective use of any information resource. Few know the extent of relevant resources, except in very limited areas, which are potentially available for exploitation. Such skill is as necessary as discrimination in evaluation of information however presented or in knowing the capabilities and limitations of technological tools such as the computers.

Jim Holly

General Library Staff Organization

Conventional libraries are organized in a linear fashion in two branches, readers' services, and technical processes. Professionals are scattered through both branches, often bogged down in routines because of backlogs, workloads, and personnel shortages. The user suffers the most. My proposal obviously raises questions about the current organizational chart of the college.

I propose to consolidate all routines however related to efficient on-going operation of the generic library in a single linear group under a head, competent in managerial skills, applying every technological resource available to insure efficient services with minimum frictions so that the resources are available for full exploitation in many personalized ways. This line portion of the generic library staff would largely be filled by para-professionals and clerical personnel.

Exploitation potentials are realized through another group made up of the bulk of the professionals whether bibliographically expert librarians, media specialists, information scientists, and others including classroom faculty. These people are colleagues, not quasi- or para-colleagues of students and classroom faculty working in task force contexts on problems related to the learning processes, fully engaged as effective learners and teachers. (Titles are to be functional, not borrowed).

There is much flexibility and mobility in such an approach. There is also the possibility of occasional movement back and forth between a line assignment and staff assignment on the task force group. This also insures the option for movement of a student or a classroom faculty member into the staff group for development of new areas of exploration or other involvement. It may also be a key to interdisciplinary activity and a limitation on the development of the departmental syndrome as a political force.

In other words, personnel as well as equipment should support the goals and functions of TESC rather than dictate the functional limitations. Such an organization for exploitation of resources should involve both students and faculty (and administration) in "hands-on" situations using the library as a workshop not as a museum or worse, considering it as an unused mausoleum. We anticipate also that students, librarians, and teachers may work much harder and with some sense of joy in such a climate of learning.

Lin Holley

PHOTO-MEDIA SERVICES

PHOTO-MEDIA SERVICES

Without a doubt, one of the most frenzied operations in the Library is Photo-Media Services. Originally conceived, designed, equipped and staffed to do only professional work on request - it turned into a clearing house for photographic information and informal instruction, overseer of satellite photo lab operations and head(ache)quarters for the campus microfilm systems. Never in anyone's wildest dreams did we come close to anticipating, and thus attempt to prepare for, the onslaught of requests for photographic equipment, facilities and instruction which befell us in the fall of 1971. And unfortunately, this situation will probably only be worse this fall, with twice as many students and no increases in equipment, space or staff.

What a bummer! To have to have your first paragraph be a warning, a caution, a turnoff rather than a turn-on. But facts are facts and no purpose would be served to mislead anyone or promise the impossible. And with the multi-leveled inertia and monetary and construction lag time of any state-operated institution, it will be several years before we or any on-campus organization will be able to handle all the photo-type requests which are being made.

Presently there are five photographic facilities on campus, one more under construction. The Library-operated Photo-media services, the Image and Idea darkroom and 16mm motion picture film processor, the student-operated 211 Building darkroom and Natural Science's Lab in the Geoduck House.

Woody Hirzel

Library Photo-Media Services

The professional services of this lab are available to any member of the Evergreen community with a budget that can be billed. That is, a student, faculty/or staff member may request a service just as long as their budgetary head program coordinator is willing to support the request with his own operating budget.

Craig Hickman

The instructional programs are charged back for materials-consumed only, with all other areas being charged for both materials and time. Services include photography, film processing, printing, copying and duplicating, photostats as well as finishing operations such as mounting. The complete list of services and prices in available at the Media Services desk in Room 1302.

Individuals with advanced photo skills may schedule a portion of our small lab as space is available, for working on credit-generating projects. As with pro services, you must have a budget supporting your project and a written OK from your faculty sponsor.

As with the other media production operations, please don't attempt to contact Woody or Craig directly, but first see Amelita at the front desk in 1302. It's damn near impossible to get anything done, production-wise, if everybody and his second cousin is dropping in at all hours for a friendly chat.

Consultation times can easily be arranged to discuss individual problems and workshops will be offered soon on basic camera and darkroom skills.

Image and Idea Darkroom - is operated by and for that coordinated studies program (formerly C&I). Whether the facility will be available to individuals not in the I&I program is up to the discretion of it's coordinator, Gordon Beck.

Stu Tilger and Bob Butts

211 Building Darkroom - is located on the old temporary campus site, to the east of the parking lots, just south of the steam plant. It's a student-operated lab with student lab assistants, who maintain the lab, assist the beginners and collect a small fee for materials consumed. This lab offers technical assistance for beginners and intermediate level users, as they request it. The skilled may proceed on their own. Projects may be program-oriented or "for the hell of it". The lab accommodates black and white film processing and printing, is open evenings and weekends but should be scheduled in advance due to heavy demand.

Marty Oppenheimer

Geoduck Lab - is a small, one station darkroom located in the Natural Science's labs in the house on the college's waterfront. Use of this lab is pretty much restricted to students in those programs.

And finally, there will be a medium-sized (4 enlarging stations) lab in the basement of the Laboratory Building. With that building slated for completion in December, the lab should be operational by late February.

Woody Hingel

POSITION PAPERS

POSITION PAPERS

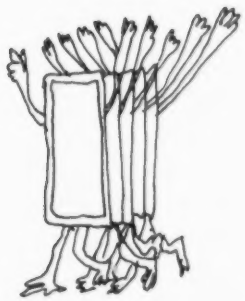
"a series of papers on (the) involvement of the TESC Library in the learning process of the college. These papers are intended to be provocative but hopefully, not irresponsible. Some will be exploratory, others may urge specific programs and decisions."

Jim Holly
Position Paper No. 1
10/9/69

As the forerunners of this year's and last year's "handbooks", the Library Position Papers were and continue to be attempts to communicate with the entire TESC community about the directions and steps the library is taking toward developing an unconventional resource center.

To date, ten position papers have been published, each dealing with subject matter deemed worth publishing, as a position paper, at that time. Throughout this handbook, references will be made or direct quotes extracted to support or illustrate the point being made or position being taken.

All the ten papers are on file in the library office, Room 2306, for your reading pleasure. Following is a list of the papers and what they're about.



No. 1 - Jim Holly's Initial Philosophy, Assumptions and Priorities
No. 2 - Media Services Objectives
No. 3 - Detailed Development of Library Objectives
No. 4 - Cataloging Decisions
No. 5 - Tribal Letter One
No. 6 - Learning for Credit and Just for the Hell of It
No. 7 - Who Does What in the Library?
No. 8 - Media Loan Equipment Usage Guidelines
No. 9 - Status of Photo-Media Services
No. 10- The Impact of Evergreen Buddhism on the West Covina Freeway

As new position papers are published, they'll be distributed to faculty members, programs, posted at the Information Center, available at the Library office and referred to in Tim Moffatt's weekly column in The Paper.

PRINT SHOP

THE PRINT SHOP

If you're still one of those backward, old fogeys who has to rely on the printed page to get your message out to the world (like this handbook??), there is a 'quick-print' shop just for you. Although not actually a part of the Library Group, the print shop is located in the library proper and it would be silly of this handbook to ignore it.

They have two Multilith offset presses, several collators, a huge stapler and a large punch. They normally print only up to 8½ x 14, but can do odd-ball smaller sizes upon request. Paper colors include white, buff, canary, goldenrod, blue, green and pink. And you can have any color of ink - just as long as its black.

The costs are really low, like a buck, twenty-six for a run of one hundred on 16 lb, white, 8½ x 11 stock - less than one-third the cost of Xeroxing the same.

Jim Spivey

The shop is located just to the left of the circulation desk in the Library, between the elevators and the Library office. They're open between 8-12 and 1-5, Monday thru Friday, usually....

REFERENCE

Reference is the guide to the rest of the library. It is the section you come to first when you aren't sure where to find something, or if you have the feeling that there may be information you aren't even aware of.

We teach you techniques for the efficient manipulation of the rest of the library as a tool complex. We show you which tool to use, we show you the array of material there is to draw from so you don't limit yourself; we can get you to the point of finding the shortcomings of each resource, methods of analyzing their value to your project.

Frank Motley

The library, with the reference section as interpreter, increases in importance as you progress as a student. You learn to manipulate the library, you learn to use what is here and to gain access to the things that aren't. You increase your confidence in your own ability to find and organize resources in effective combinations, you gain independence from the interpretation of others; you learn to learn in an undogmatic and potent fashion. Finally you are able to use people resources better because you can discriminate between what you can best learn from physical resources, and what you can learn from discussion with others.

We have machine programs to teach you skills that machines are good at teaching. We have indexes and encyclopedias and dictionaries and more in an array you may not presently imagine, and we have the ability to teach you to become a library freak, an addicted user, proud to the point of occasional arrogance as librarians themselves become at their skill in finding the obscure, the vast, and the subtle.

Reference is pragmatic; we don't answer questions as much as we help you to form them properly so you can find the answers yourselves.

We are here because there is a myth that libraries hide themselves from view, that they are complicated and confusing like the poems you read in high school; a vast jig-saw puzzle depicting the bottom of a tar pit at midnight, where no one will assure you that all the parts are even there.

Be, uh, curious about something. Want to find out about anything, don't be shy about whether we'll think you're dumb or unhip for asking. Get in the habit of using this place like a hammer or a saw

We also would recommend The Concise Guide to Library Research by Grant W. Morse, a convenient, step-by-step guidebook to the efficient use of library resources. It's available in the college bookstore and pretty cheap, too. The paperback has sections of selecting sources, evaluating books, finding up-to-date materials and an extensive key to reference works.

or a shoelace. Just walk in here with a headful of questions, or plans. We'll try to help you organize and direct your energy where you want it to go.

(ask)

RIP-OFFS

RIP-OFFS

It's easy to steal materials from the library. The materials are on open shelves so they will be convenient for the user. The library has not put in turnstiles and electronic detection equipment because we thought it degrading and the money could be better spent for good resources. There is no one at the door to search and hassle you because we need our staff to work in getting materials and helping you make better use of library resources. We try to share what we have and when you get into a bind we will try to borrow what you need from other libraries. On occasion someone will steal a unit. The average per unit book cost for the library is $12.00 plus about $5.00 for processing and will take us approximately three months to put the unit back on the shelves so the next guy can use it. A cassette costs us about $1.20 per unit plus about $2.00 for processing and will take one month before it is back on the shelf. The biggest cost is the time you lose when the material is not available when you need it. If we have to spend our limited budget for replacements we will not be able to buy new materials needed for your work. The only way we can avoid the silly games played on almost every other campus is by your continued respect for the needs of others.

P.S. If by some compulsion you have to rip off the library, take an ashtray--we have had some made for that purpose.

SELF-PACED LEARNING

SELF-PACED LEARNING

What in the hell is "self-paced learning"? Well, really, nearly all learning or just about everything we do, could be called self-paced learning. 'Cause everyone can only learn at his own pace, no matter how much or how often information is being forced down his throat. You learn when you want to and what you want to. But what self-paced learning has come to mean in the education biz, is learning done at your own speed, when you need it and it's usually an interaction with a non-human teaching device - a machine.

The academic community here at Evergreen has voiced a commitment to self-paced learning as a means of freeing faculty from the arduous, mundane lecturing usually required to pass on some basic concept or technique. Well-prepared self-paced packages also insure consistent and uniformly high-quality instruction to every user. Everyone gets the same information - no worry about getting different information 'cause you attended a different seminar or lecture. No bad lectures 'cause the instructor is just recovering from a hangover or 'cause you stayed out all last night, fooling around.

In the Library, especially in Media Services, we are and will rely a great deal on "self-paced" learning packages to pass on basic information about media loan equipment operation and simple media production techniques. This will free our limited staff from the tiresome, repetitive instruction on how to do this or that, plus provide a means to insure proper equipment operation by you - the students, faculty and staff.

The actual package can range from a simple one page handout with writing and illustrations to a 35mm slide and audio tape combination, to a color video cassette. We use all these formats, sometimes together, depending on what information we have to pass on and to whom.

Anyone can make a self-paced learning unit or a series of them--and if they do a good job, the Library may even buy them from you for our collection. You don't have to do all the work yourself, either. If you're an expert on a subject, can organize it, write a narrative and make rough sketches of the visuals you want - we can help you with the actual production. We can do the artwork, including titling and drawings, the photography, the audio recording or video recording. But if you don't know where or how to start such a package or what delivery system would be best, there are a couple of people around who would be most happy to help you. Steve Riggins of the Learning Resource Group spends all

his time with self-paced learning and Chas Davies, faculty and media producer, can help you too. Chas is responsible for nearly all the media loan equipment SPLs and Steve works on a wider scale with nearly everyone on campus.

The basic "how to" of SPL packages can be found in several library resources (ask at Reference) and from these books available in the bookstore: "Teaching Machines and Programmed Instruction", by Harry Kay, Bernard Dodd, and Max Sime; and "Preparing Instructional Objectives" by Robert F. Mager.

Steve Riggins with Gerry Rasmussen of the Washington State Film Library.

SET & MODEL SHOP

SET AND MODEL SHOP

The only non-staffed Library Media Service is the set and model shop, located in the B wing of the basement of the Library building. It is equipped with a full array of hand and power woodworking tools and a metal lathe. Some of the other power tools include a jointer, 10-inch tilting table saw, a 14-inch metal and wood cutting band saw, a 15-inch floor standing drill press, a 7-inch grinder and a 6-inch belt sander.

Some of the things constructed by students during last year were harpsichords, acoustical flats, art display units, speaker enclosures, pot-throwing wheels and a wood carving workshop. All materials used are supplied by the usee as are any damaged blades, bits, etc. The users also must keep the area clean and secure their own materials.

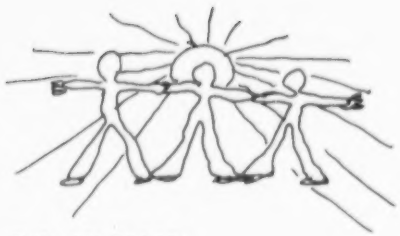
As there is no full-time staff member available to supervise the area, access is often difficult. Last year, students from various programs were responsible for keeping the area open and clean-with questionable results. How the set and model shop will be made available to you during 1972-73 is still up in the air-see Dave Carnahan for more info.

SLIDES

Most of our slides comprise a basic art collection, but we also have slides of people, animals, plants, and other subjects. We add to our collection by photocopy and by ordering sets from commercial sources. The slides are cataloged, and are represented on the shelves by color microfiche contained in vinyl books like the cassette books. There is also a separate microfiche index located with the slides on the third floor.

Slides are normally loaned out for showings only, so if you have a long-term need for a slide or set of slides, you should arrange for duplicates to be made in Media Production. And as with audio recordings, there may be a copyright problem, check with Pat Matheny-White for any clearances.

SHS CONTRACT



SHS CONTRACT

Some of the Library Media Service audio/visual production equipment and services available to students and faculty at TESC are the fruits of cooperation between the college and (one of) the largest agencies of Washington., the Department of Social and Health Services.

Back in the beginning, it quickly became evident that Evergreen was going to need sophisticated media production capabilities to support the demands of students, faculty and staff. And just as quickly apparent that there weren't enough bucks to cut it. At about the same time, the State Department of Social and Health Services began to hurt for A/V materials to streamline their necessarily expanding staff training programs. But they didn't have the bucks, bodies or equipment to do the job themselves. Rather than lament their problems separately, TESC and the Department pooled resources - a few "seed" dollars from Evergreen, federal fund matching eligibility of the Department, and their combined negotiating wisdom. The resulting federal grant put both factions in business.

The contract was drawn up wherein Library Media Service became the media production house for Social and Health Services training materials. Production equipment was purchased to fulfill the contract and will become property of TESC at completion of the contract (in June 1973). Training products produced at Evergreen for Social and Health Services, as well as delivery equipment, becomes property of the Department.

Professional staff members have been hired by the college and student jobs created to handle the contract's production commitments. The equipment,staff and facilities are in operation now to fill Social and Health requirements but in case of use conflict, college needs carry the priority.

So, when your program (??) calls for A/V support - graphics, photo, audio or video tape - you'll have it in Library Media Service, thanks to the cooperation and planning of seemingly unrelated state agencies.

Cy Flory

STUDENT EMPLOYMENT

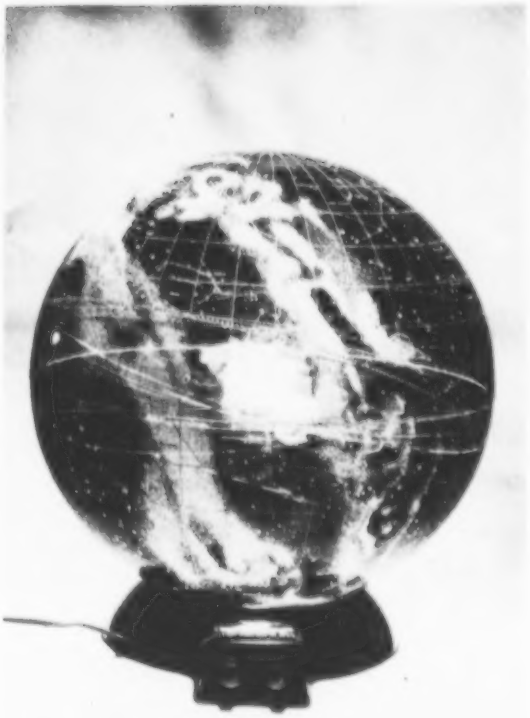
STUDENT EMPLOYMENT

The Library has many student positions available. However, all students interested in employment in the Library should first apply to the Office of Financial Aid and Placement. They will then be sent to Joanne Jirovec in the Library who will refer the students interested in Media Production (graphics, photography, or electronics) to the Chief of Media Production, Media Engineering (audio and TV) to the Chief of Media Engineering, or User Services (Circulation, Technical processing, etc.) to the Chief of User Services for interviews. If they are hired, they will return to Joanne to fill out the necessary paperwork.

The pay scale for students ranges from $1.60 to $4.45 an hour. A student, depending on skills, may start in the beginning position of any of the 10 levels of pay ranging from $1.60 to $3.85 an hour. After 500 hours of employment, the student advances to the next step of his level and after 600 additional hours, to the following step, and so on. A student may work as much as 19-1/2 hours a week (except for work-study students who are limited to 15 hours a week).

Remember, to apply for library work go first to the Director of Financial Aid and Placement and indicate on the application form a primary interest in one of the three areas of the Library: Media Production, Media Engineering, or User Services.

THREE-DIMENSIONAL ITEMS



REALIA OR 3D/? WHICH

Three dimensional items, or How to Check Out a Rodin..sort of.

Three-dimensional items is all the stuff we have that won't exactly fit on the shelves between books. Like a Grizzly Bear Skin. Don't ask me why we have a Grizzly Bear Skin, but we do, and you can check it out if you want. It is very nicely tanned, and it doesn't stink or anything. I mean this is a Full Service Library. Have you ever been in a library before where you could check out a bearskin?

Of course the bearskin is only one of our many 3-D resources, which also include sculptures, models, (no, not that kind) globes, and more. The reproductions of famous sculptures are expensive, and when we check them out, we put them in a fancy bag so they won't get hurt.

The way you check out 3-D stuff is first to find it in the card catalog, listed under B for Bearskin, or some such, then go upstairs to the shelves, where you will find a small vinyl book much like the cassette books. Inside there will be a picture of the item, and a circulation card. Just bring it down to the circulation desk, and they'll fix you up with the real thing. They will also tell you how much the piece costs, so if you break it you'll know how much to ask for at Financial Aids. The bearskin is tough, so instead of a fancy bag, we might just give you a collar and a leash.

USER SERVICES

USER SERVICES

User Services provides the administrative leadership and coordination of technical processing, circulation, reference, and serials and documents for the Library Group.

Dorothy Briscoe, Chief of User Services

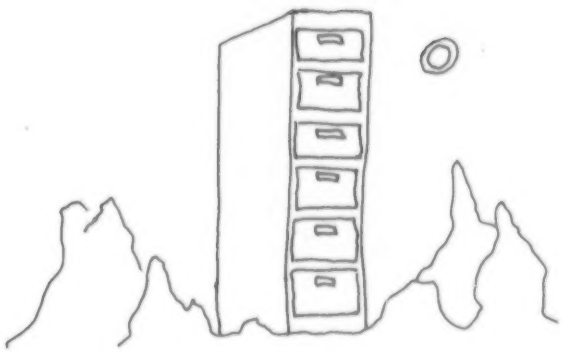
VERTICAL FILES

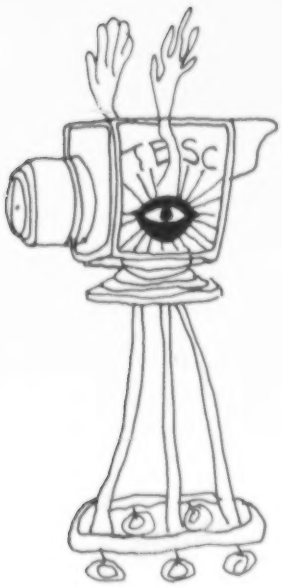
VERTICAL FILES

This is a resource which is often overlooked by library users, not because it isn't useful, but because it contains material not cataloged in the regular collection, and is often tucked away in libraries, and not sufficiently advertised.

Vertical files are collections of pamphlets, tracts, brochures, and other small publications on a range of topics, located in the reference area.

They are helpful additions to research, since they contain such things as brochures put out by companies, agencies, religious organizations, etc., describing themselves in their own way. They often contain the latest policies, prices, and other facts. They may contain information on gardening, cooking, or other practical skills. You may find travel brochures, how-to-do-it information, all kinds of what librarians are pleased to call "ephemera". Ephemera in the case of our vertical files includes all of our Sheet Music too, and ask Don Chan how "ephemeral" he thinks that is...





VIDEO TAPES

The few video tapes now in the collection are mainly student or staff produced or of programs recorded off the air. And most of these tapes are considered archival tapes, with their circulation restriced. Some titles: President McCann's 1971-73 Budget Message, the Cooper Point Association, the first TESC Graduation, a series on Geothermal Power, Firing Line: B.F. Skinner and William F. Buckley Jr. and so forth. You'll want to see Malcolm Sti son for access to these recordings, at a later date they may be put on video cassette and shelved with the other resources.

VIDEO TAPES

Blank video tapes, for you to borrow and record material on, are available at the circulation desk. Often the demand for blank video tape exceeds the supply and the circulation time will be shortened to keep tape on hand. Any video material you wish to keep for an extended period of time, should be recorded on or transferred to your own tape (available at campus stores at Media Loan).

WASHINGTON STATE LIBRARY

WASHINGTON STATE LIBRARY

The TESC Library has also worked out a cooperative agreement with the Washington State Library, specifically with its film and film circuit sections. They ran out of space in their building, located across from the Legislative Building, and so are housed in Room 1316, in the B wing on the first floor of the Library Building.

Jere Pennell

They provide non-print materials and equipment to the legislative, state agencies, public libraries, and to those who are without library services. In emergencies, they can also loan out equipment to Evergreeners. The film section also has quite an extensive collection, available to all by reservation. They also store and circulate the fifty or so films the TESC Library owns.

Ray Lampard

Jere Pennell is the boss, Jane Wolcott is the Reference Librarian and will give you all the info on films available and Ray Lampard can answer any questions about equipment operation. They have a film cleaning and inspection crew and a graphic artist, Gerry Rasmussen, who is housed with Connie Hubbard in the graphics studio.

Jane Wolcott

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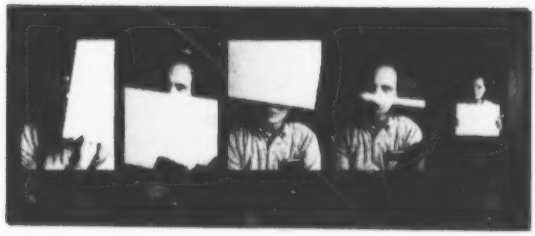

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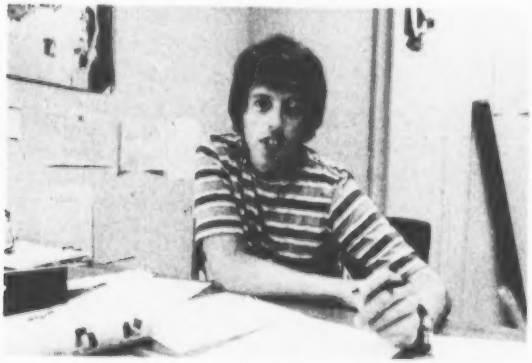
CREDITS

There are several people from the Library Group who are 'locatable and accountable' for the publishing of this year's handbook. Their photos and a little blurb about what they did, are scattered about this page. We'll spare you the usual boring yap about 'countless' hours spent, nerves frayed, film and sensitivities exposed or typists destroyed. Nobody ever really cares about all that garbage anyway - except the people who had to wade through it.

Most important though, we hope you find this year's issue a joy to use - if not informative and interesting.

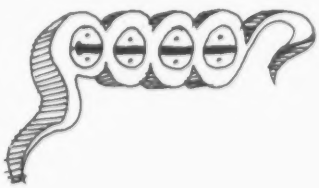


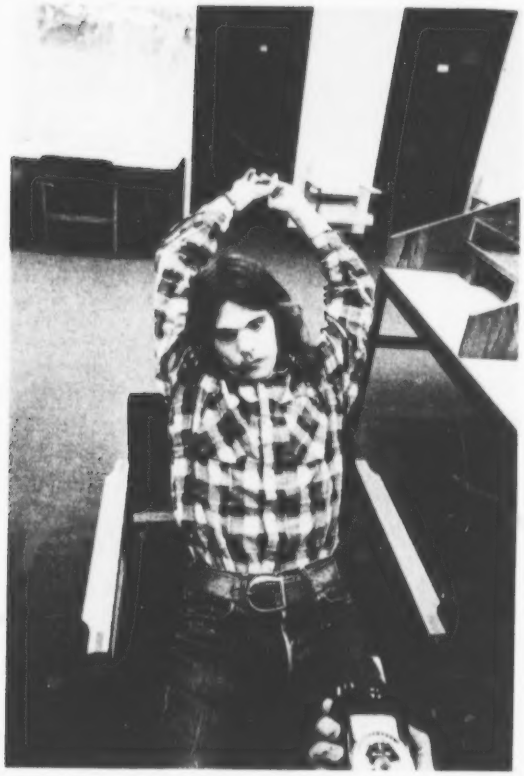
Chas Davies - organizer, writer, editor and generally, bossman.

Connie Hubbard - designer, artist, and paste-upper.

Tim Moffatt - idea man, writer, editor - voted Mr. Reference of 1972.

Marty Oppenheimer & Stu Tilger - photographers - good ones, too.





Tom Anderson - the guy who did those funky little drawings on nearly every page.

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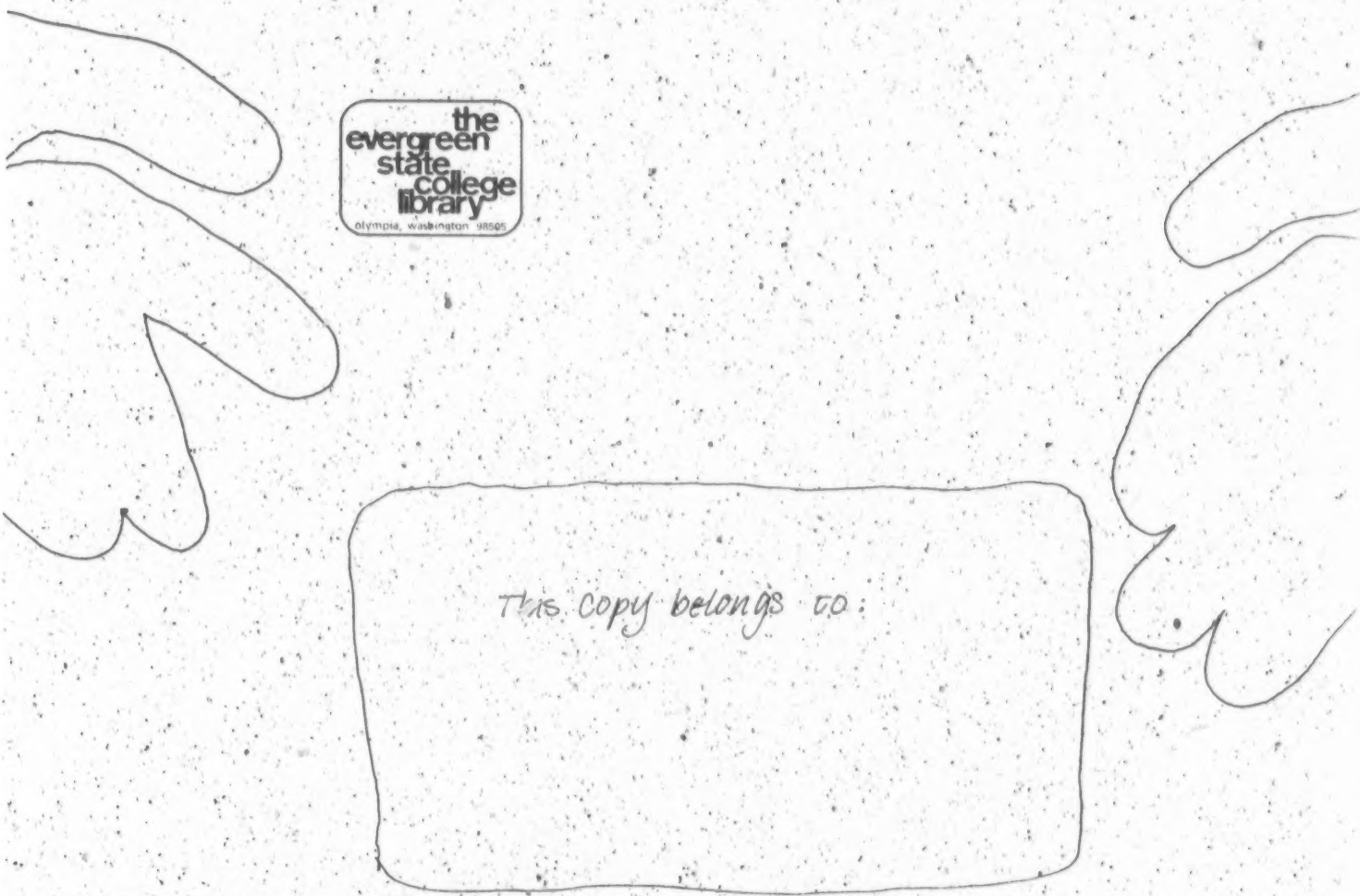
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